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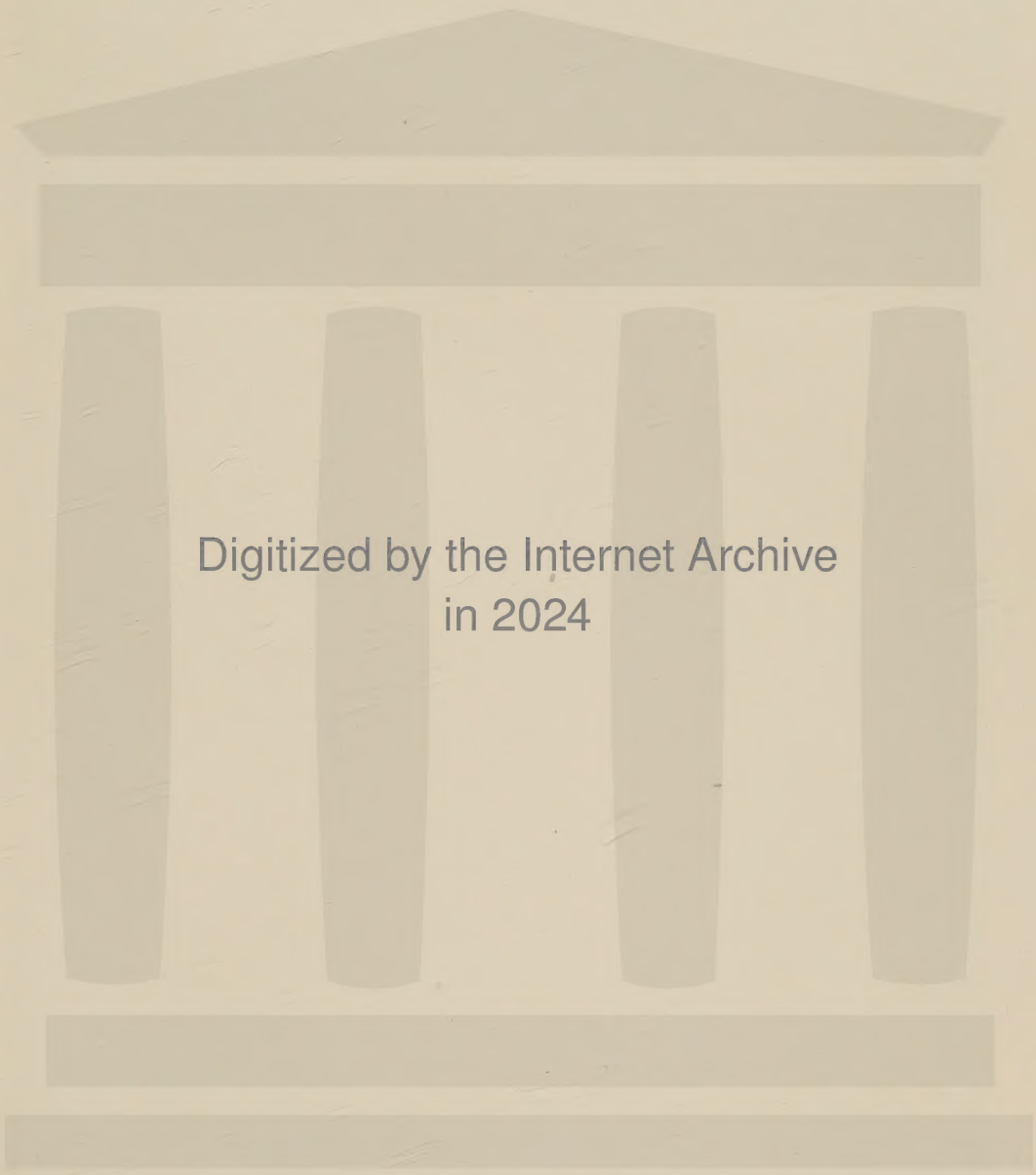

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FOR HOME AND STUDIO

STUDY MATERIAL

IN FOUR BOOKS

A Manual of Practical Instruction in Pianoforte Playing combining
all the Essentials from the beginning of Grade
One through Grade Four

Compiled and Edited from the World's
Greatest Composers and Authorities

WITH ORIGINAL PIECES, TECHNICAL EXERCISES
AND EXPLANATORY TEXT

BY

CHARLES DENNÉE

PROFESSOR OF PIANOFORTE PLAYING IN
THE NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

GRADE FOUR

THE UNIVERSITY SOCIETY
NEW YORK

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FOURTH GRADE

SPECIAL DAILY TECHNICAL EXERCISES

These exercises are designed for developing skill, strength, and independent control of the hands and fingers and to prepare the pupil for the difficulties and new technical problems that will be encountered in the more advanced stages of pianoforte playing.

These select exercises should be played slowly and accurately with separate hands at first. The fingers must function with equality of muscular control, and with perfection of motion, position and action.

To attain the full benefit of the fundamental five-finger exercises, the variants must be played in every major and minor Key. Keep the fingers properly curved when playing on the black keys, the lifting and playing motions as perfect as when in the Key of C Major.

With many of the exercises there is a model to be transposed chromatically through all the Keys. In each instance the first notes of the next Key are given at the end of the model. The non-transposing exercises are to be played also in every Key, using straight transpositions, in place of the modulatory progression.

Select from these special technical exercises those that fit the needs and the hands of the individual pupil. Many are given in order that this selection may cover a wide range. Omit until later any which develop the least tendency towards straining of the wrist, hand or fingers.

SCALES

All the scales are to be played with increasing fluency and speed, over a compass of at least four octaves; more where it is possible to do so. A speed of 120 to a quarter note, played in sixteenth notes, should be reached by the end of the grade.

Rhythmic variants should be applied to the scales: two against one, three against one, two against three, and dotted groupings, with accents in groups of two, three, four, and six; in staccato and legato combined, and other obvious combinations.

CHORDS

The triads and full chords and Dominant and Diminished Sevenths should be played in the regular order of Root, first inversion, second inversion, third inversion, over a compass of one octave; then over two or more octaves. Also play them in skips from each chord to the same chord an octave higher.

BROKEN CHORDS AND ARPEGGIOS

In so far as possible apply all the directions given for playing the scales. Develop flexibility of thumb, and ease in passing the hands over the keyboard while the fingers are playing.

DOUBLE THIRDS

Play in all Keys, gradually increasing the speed to a metronome speed of 92 to a quarter note, played in sixteenth notes.

OCTAVES

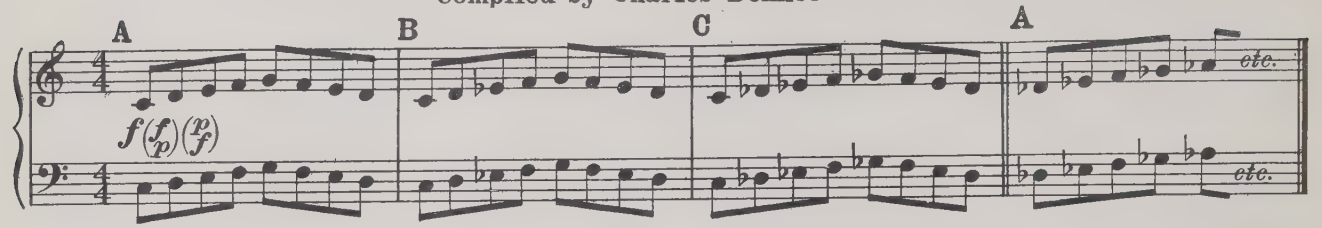
Play the scales and the grand arpeggios in octaves in all Keys at a comfortable tempo. In all octave playing, allow speed to develop gradually. Avoid wrist stiffness, fatigue, and any excess of force. Play octaves only for short periods of time, alternating them with scales and other finger exercises. The practice of technic should occupy one-third of the daily practice period.

TECHNICAL EXERCISES

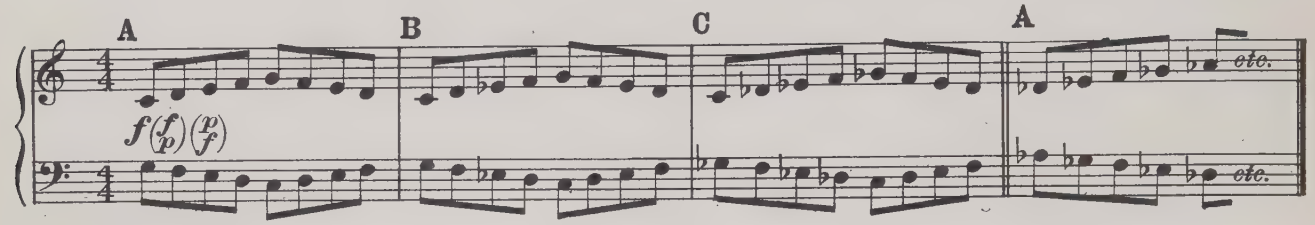
By Tausig, Pischna and Hanon

For developing a comprehensive technic for advanced piano playing

Compiled by Charles Dennée

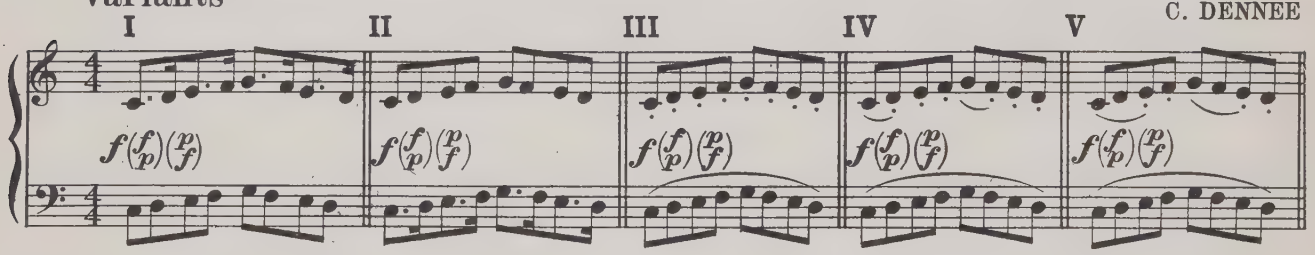


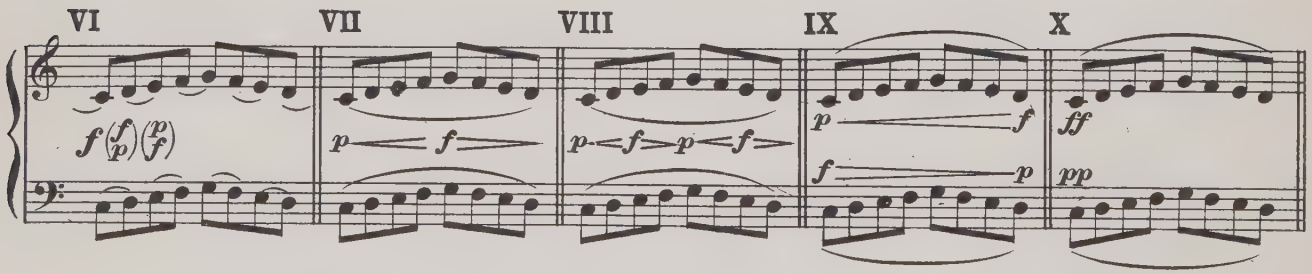
E 110

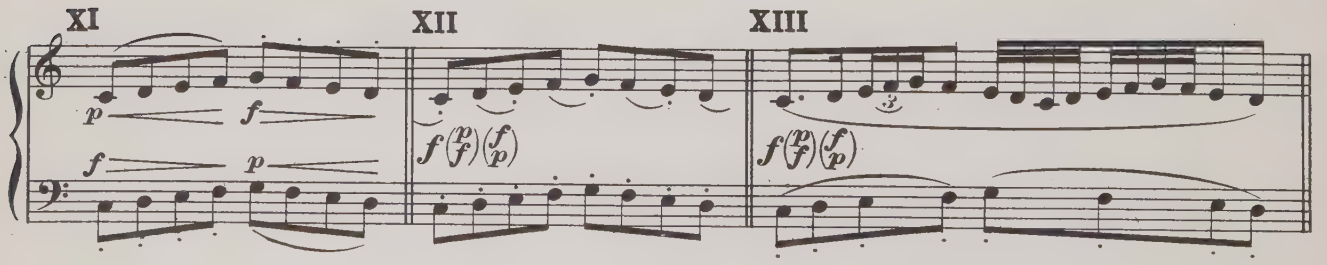


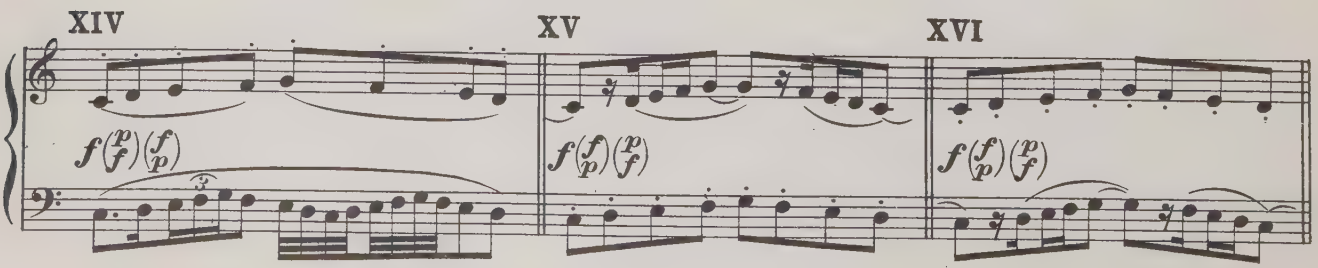
Variants

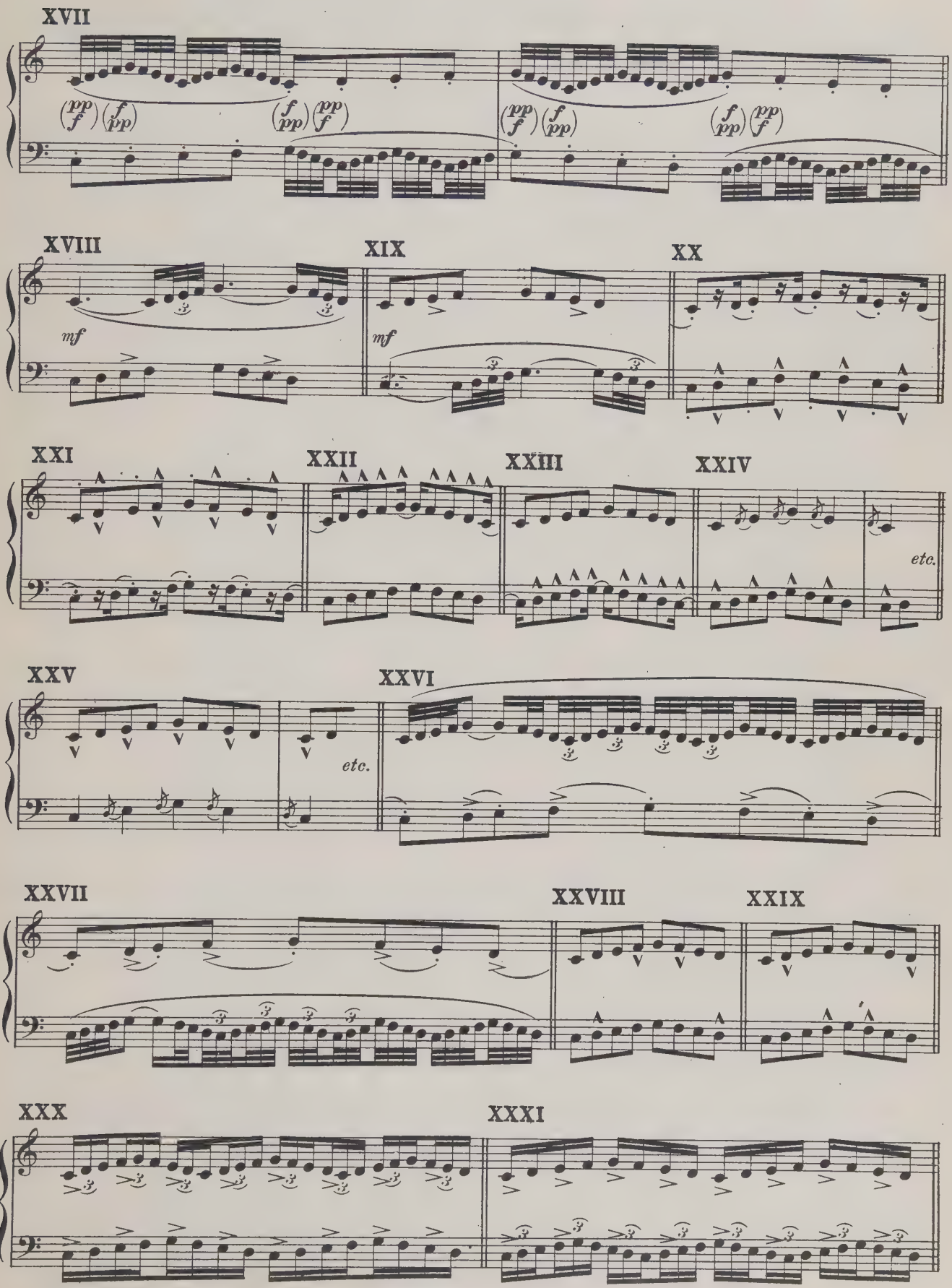
C. DENNEE



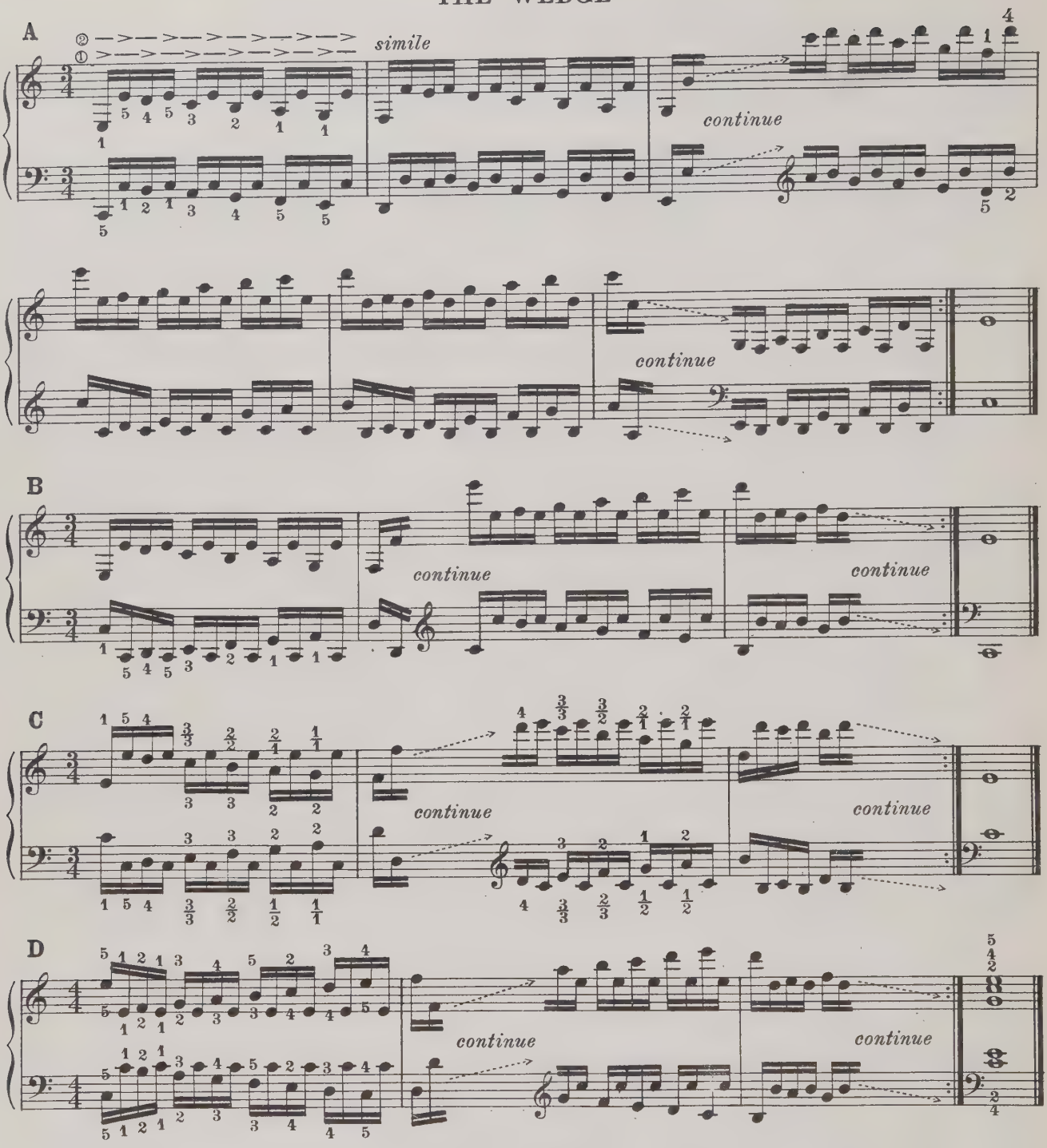




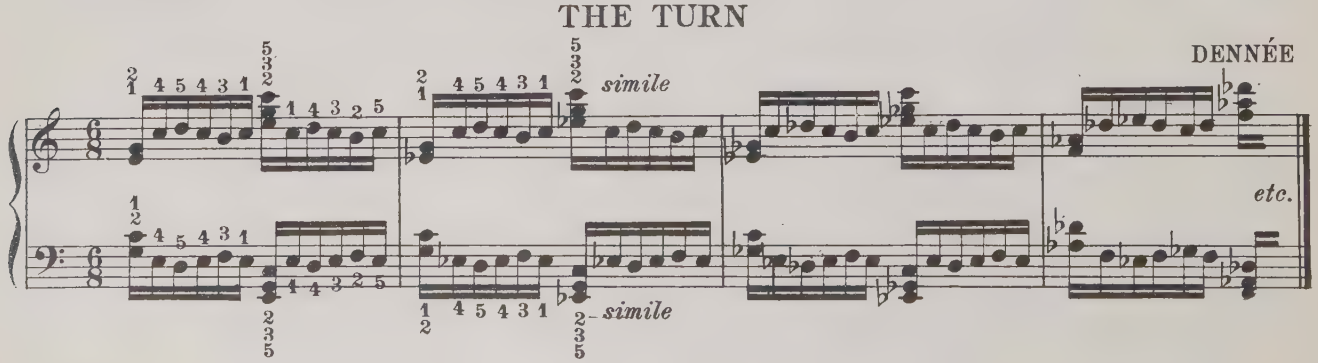


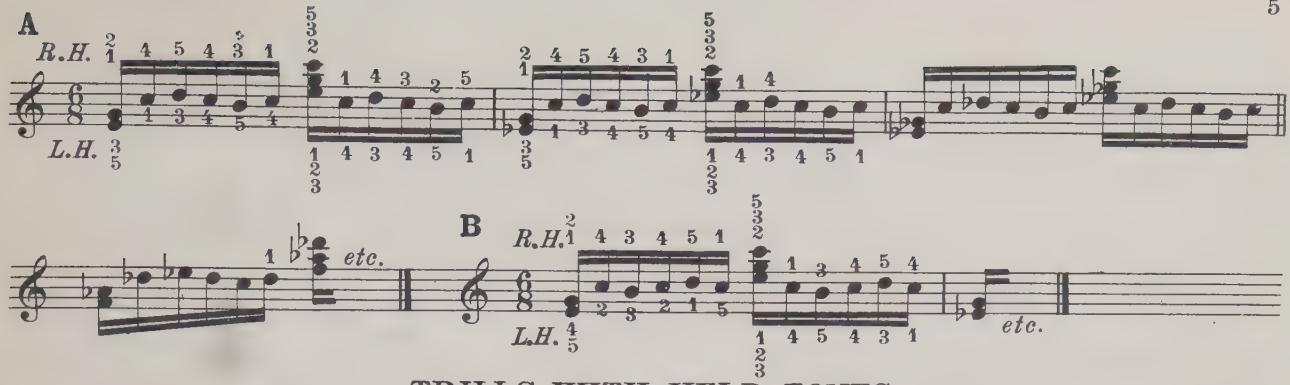

XVII
XVIII
XIX
XX
XXI
XXII
XXIII
XXIV
XXV
XXVI
XXVII
XXVIII
XXIX
XXX
XXXI
mf
mf
etc.
etc.

THE WEDGE



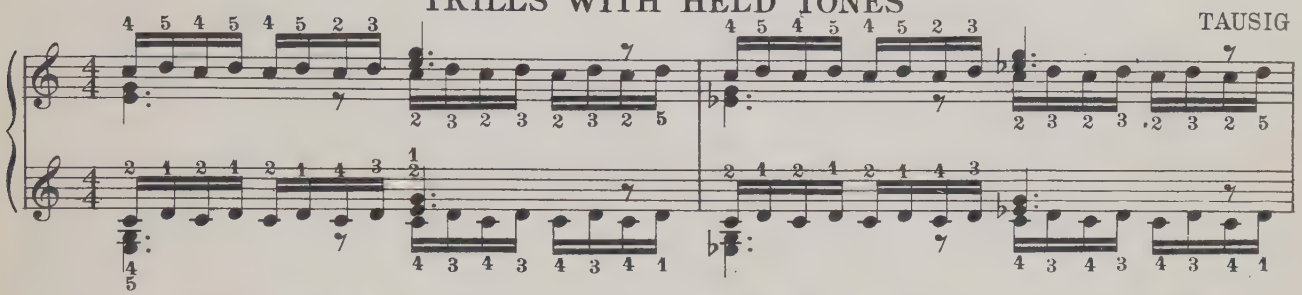
THE TURN

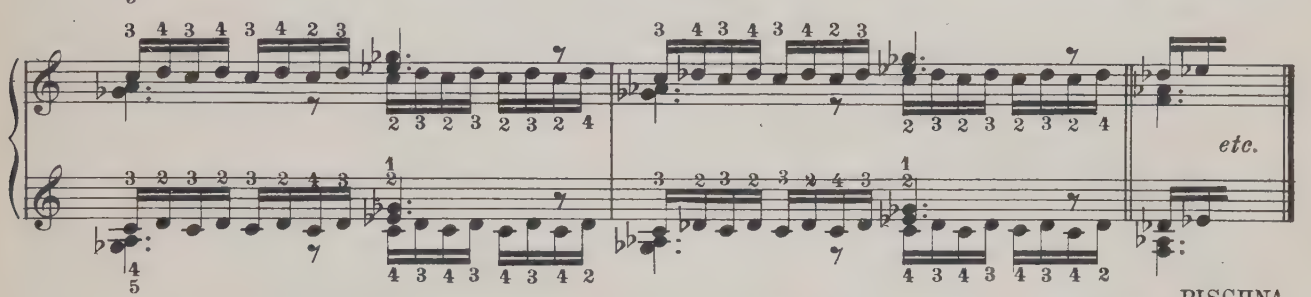




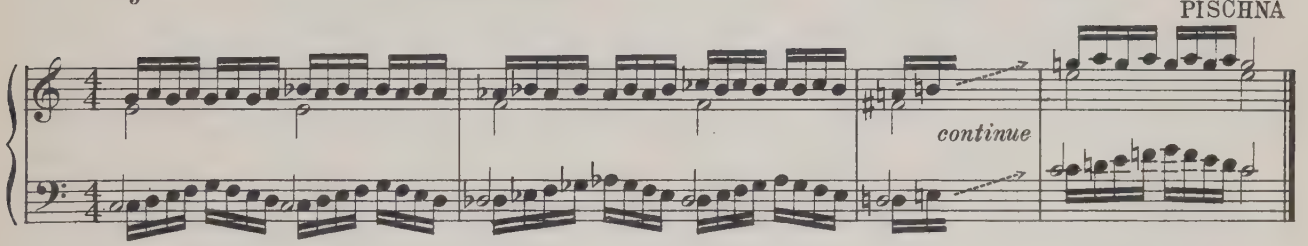
TRILLS WITH HELD TONES

TAUSIG



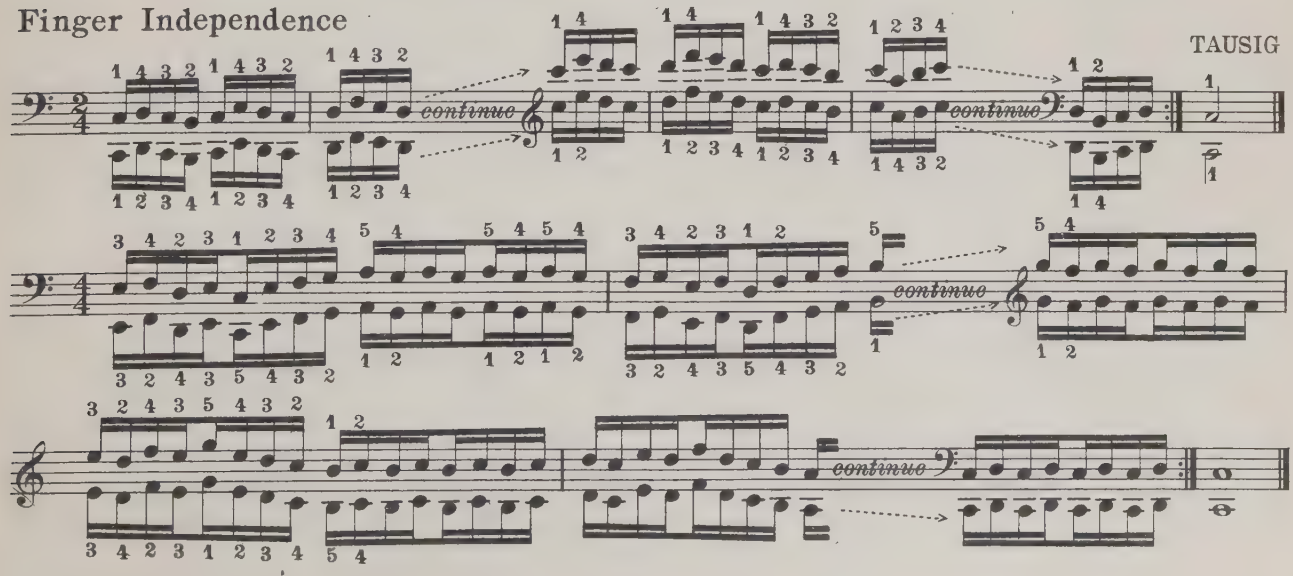


PISCHNA



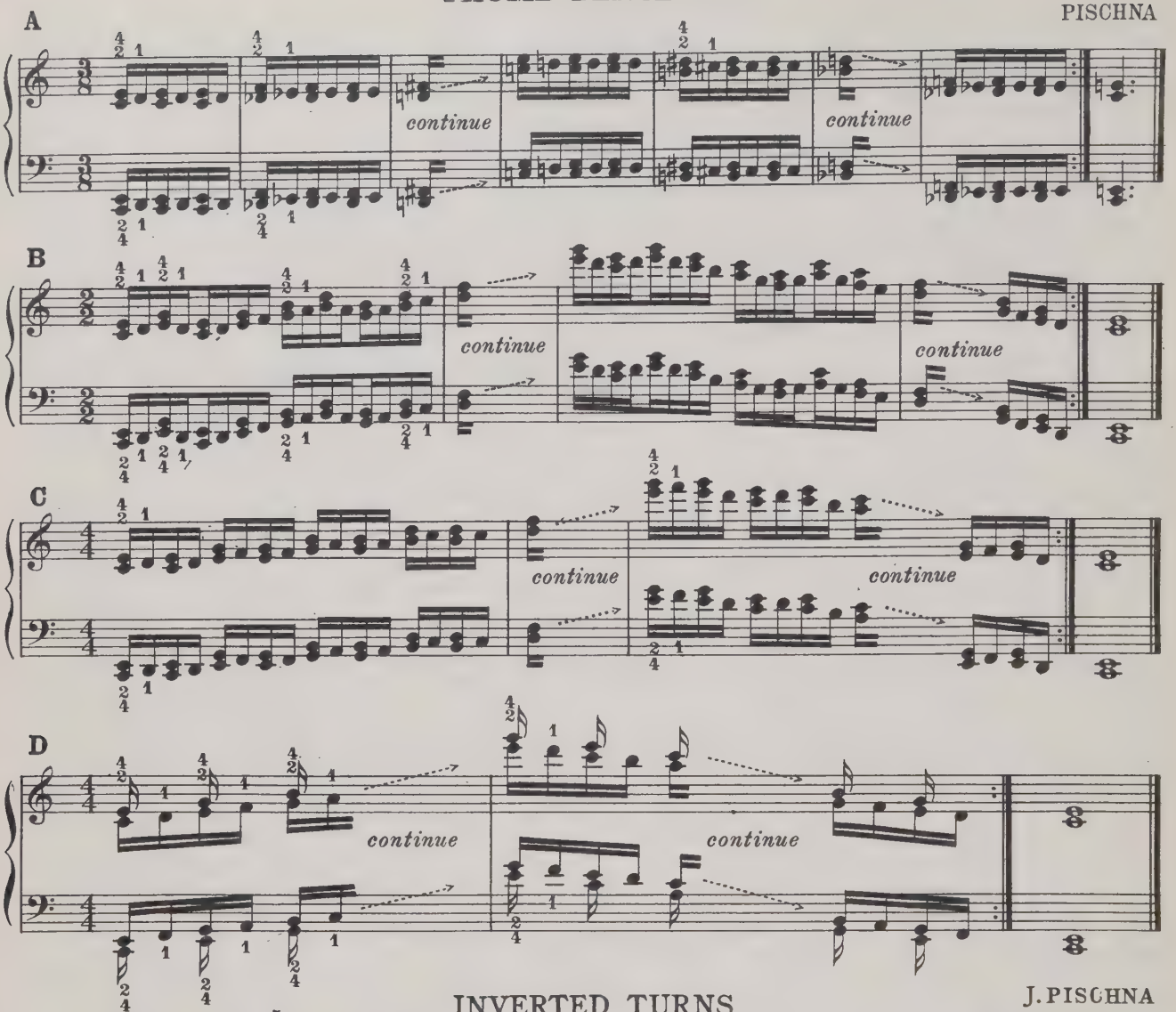
Finger Independence

TAUSIG



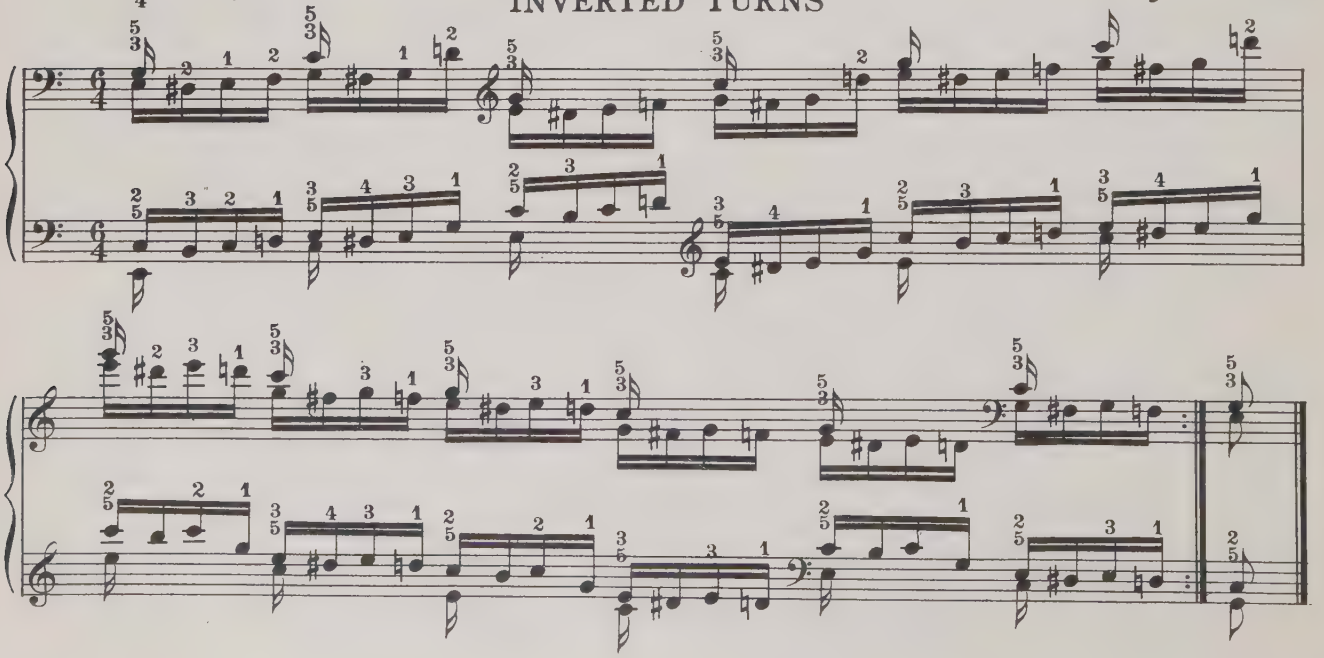
THUMB DEXTERITY

PISCHNA



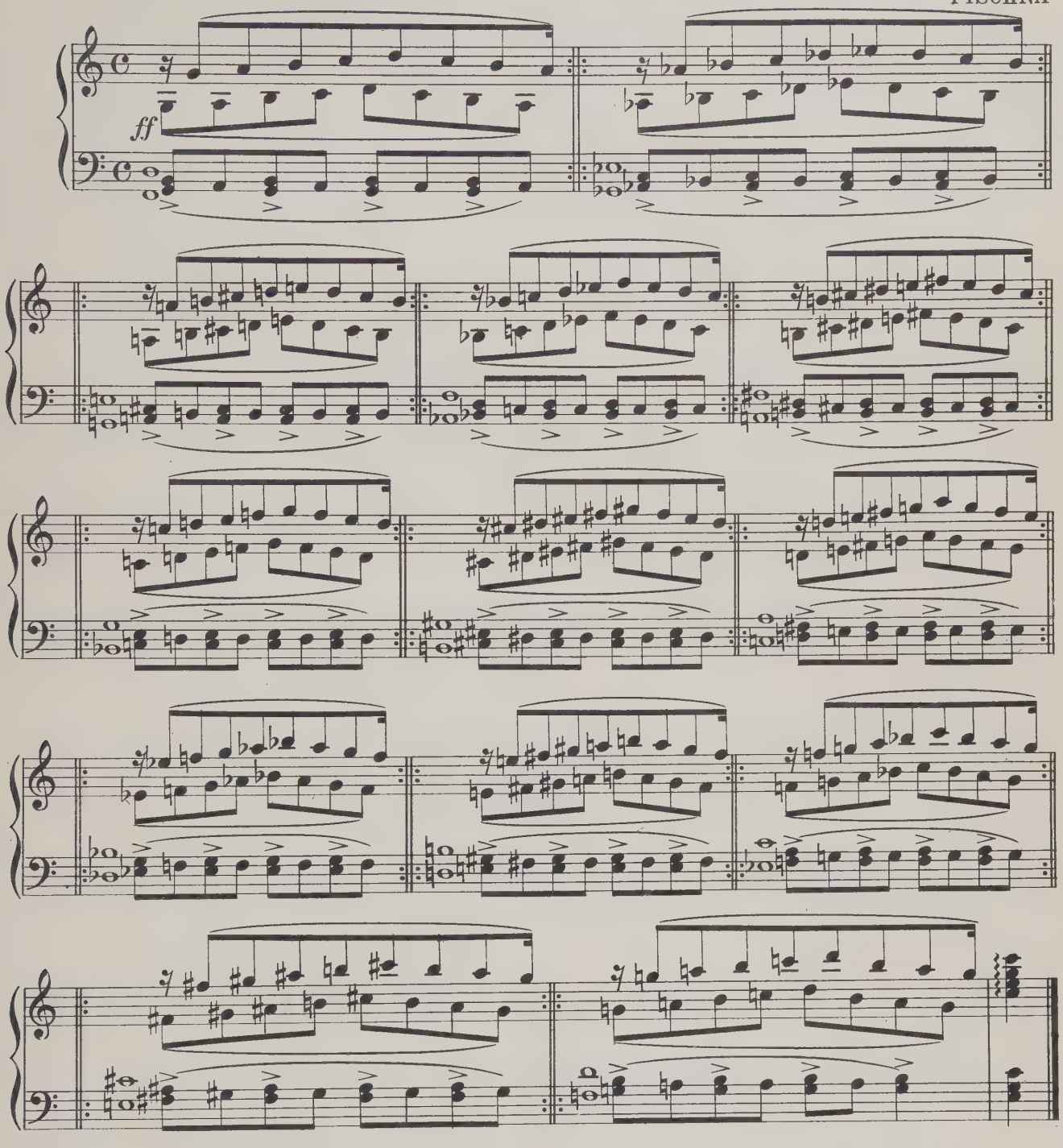
INVERTED TURNS

J. PISCHNA

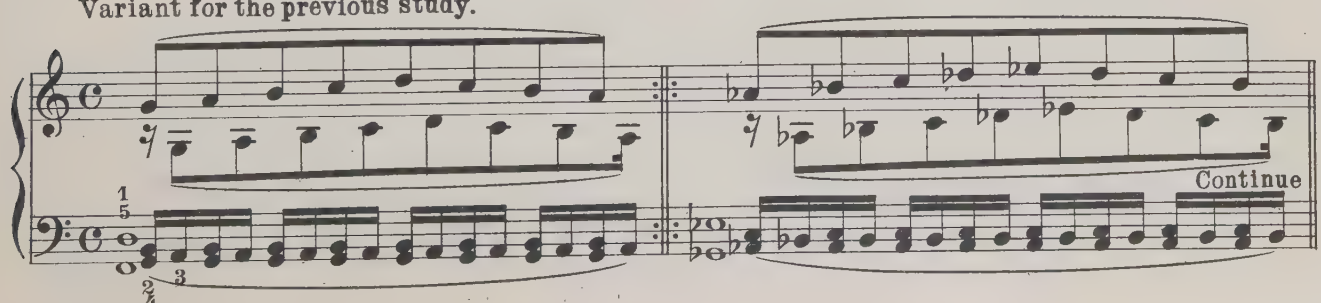


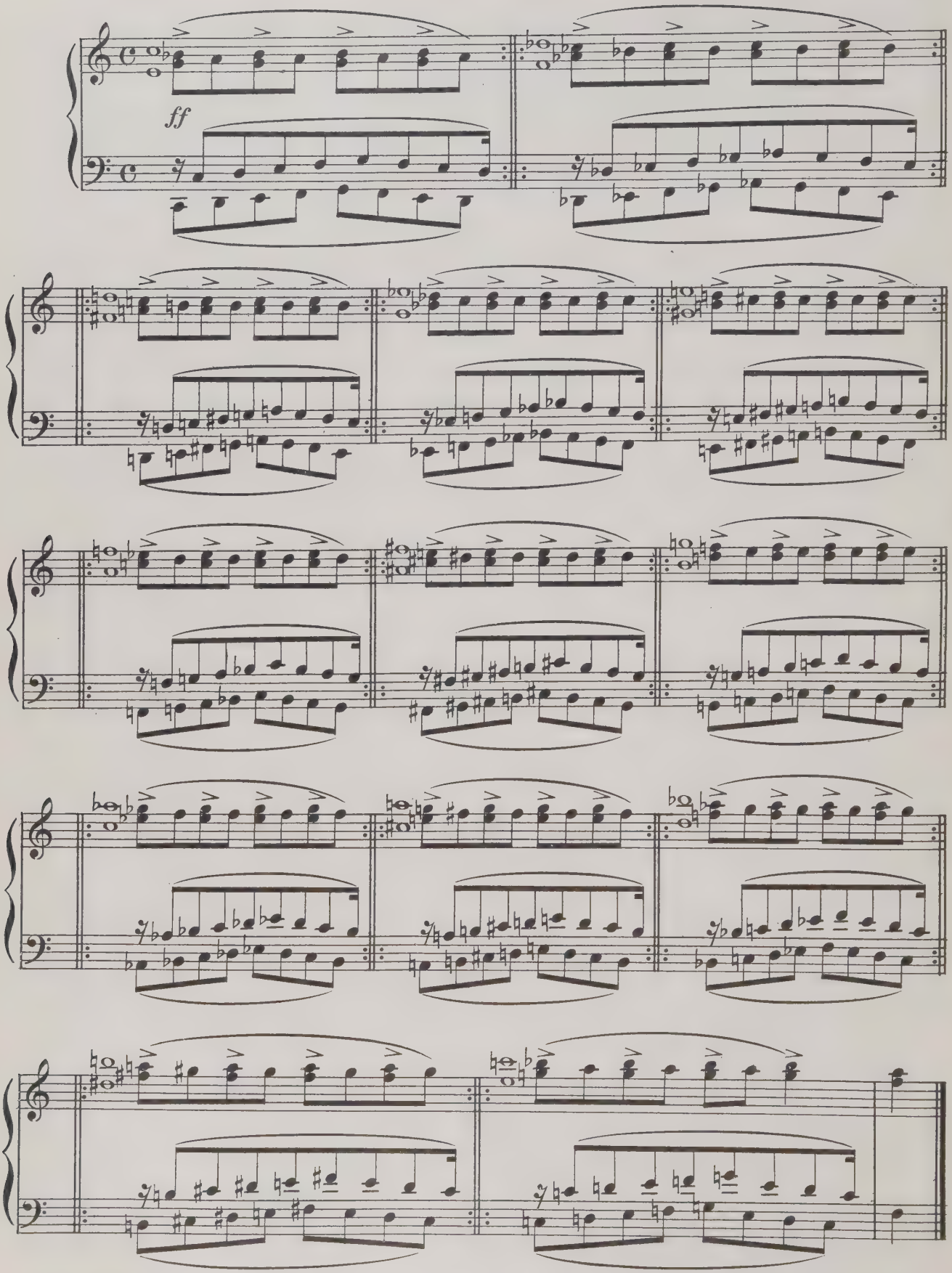
Exercises with Held Tones, for finger Independence.
Avoid overtaxing the muscles in playing the held tones. Attack the broken octaves with a strong thumb and finger stroke. Hold each tone to its full value.

PISCHNA



Variant for the previous study.

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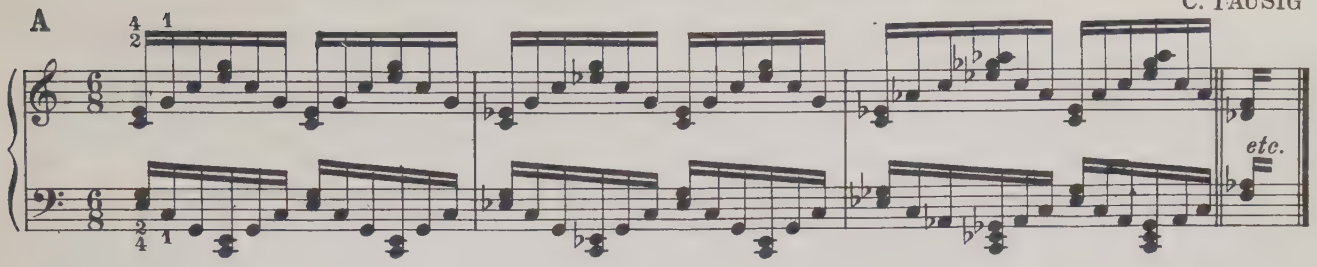
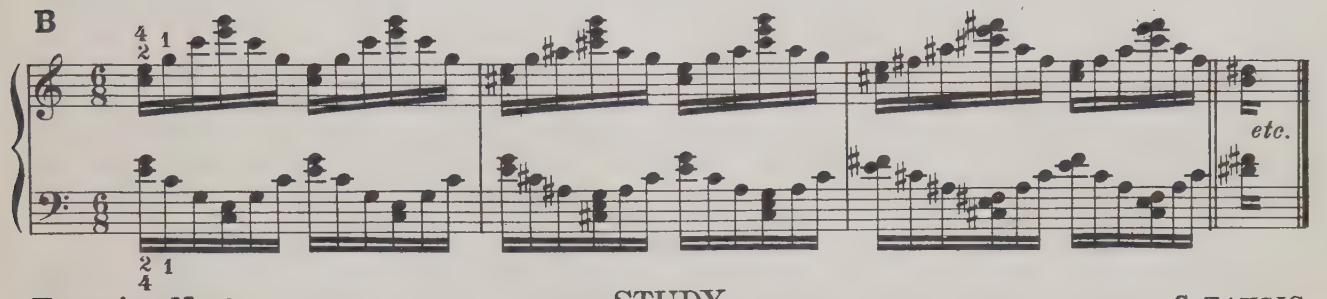
APPEGGIO PASSAGES WITH DOUBLE NOTES

C. TAUSIG

A



B

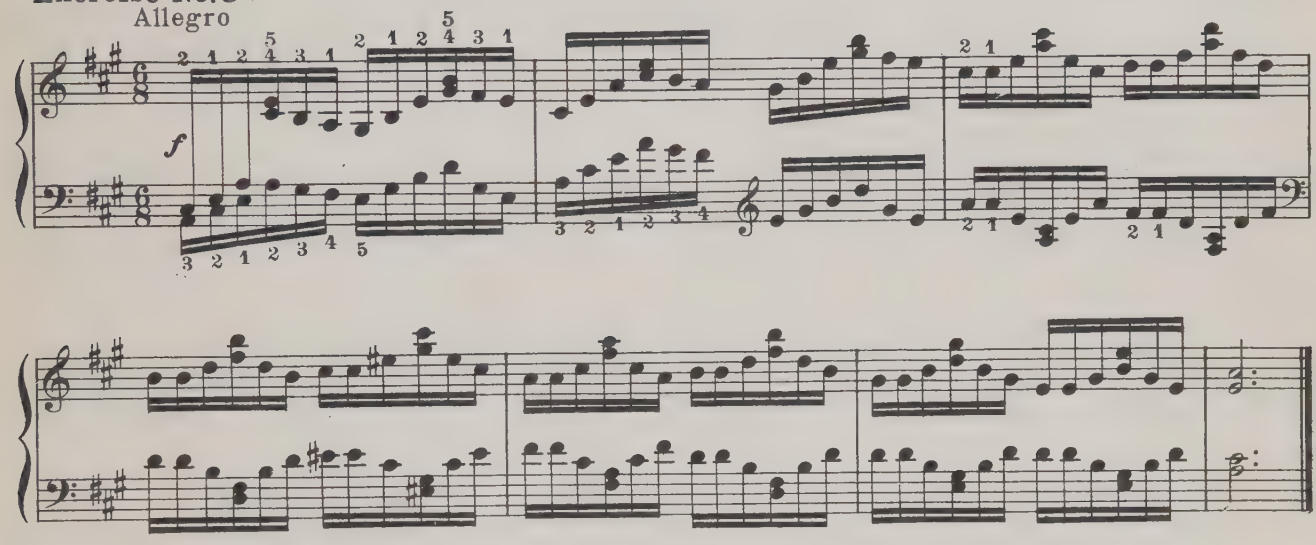


Exercise No. 3

STUDY

C. TAUSIG

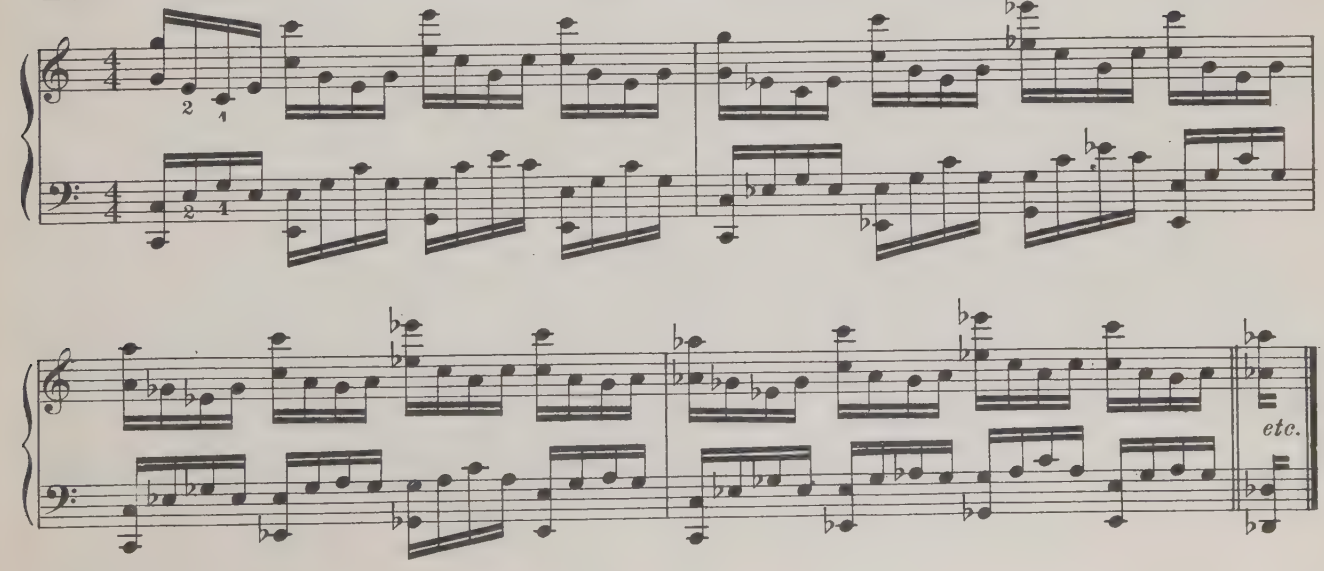
Allegro



BROKEN CHORD PASSAGES WITH OCTAVES

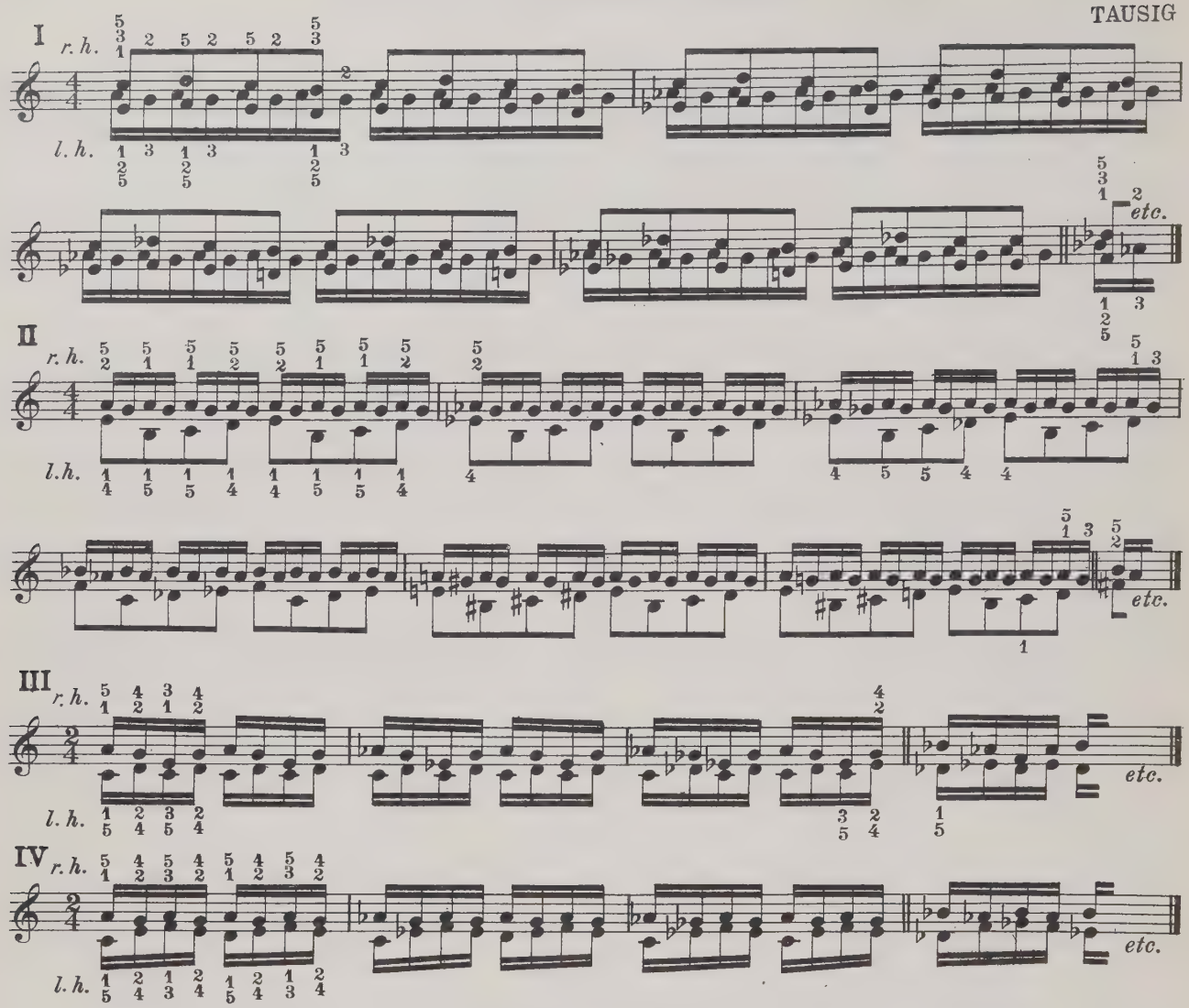
Exercise No. 4

C. TAUSIG



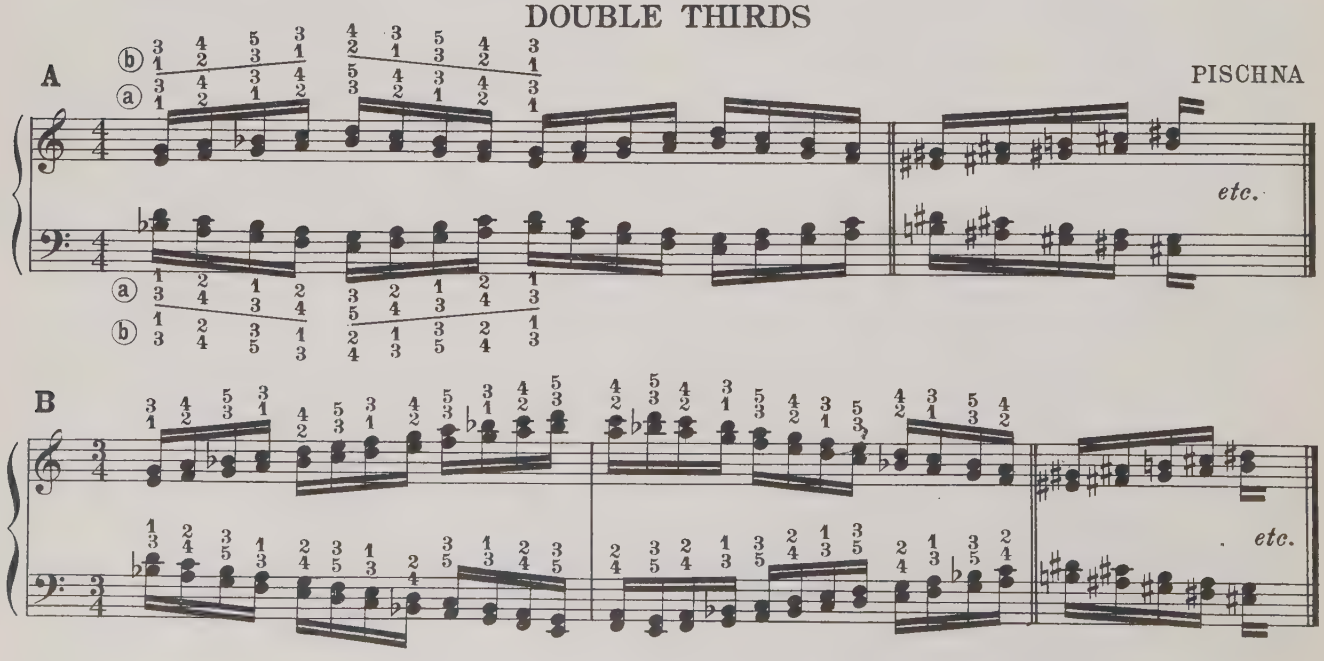
TRILLS WITH HELD TONES

TAUSIG



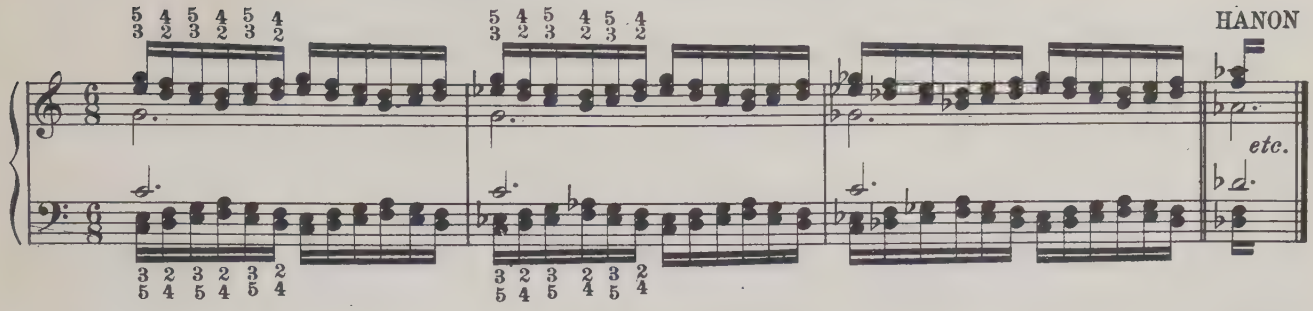
DOUBLE THIRDS

PISCHNA



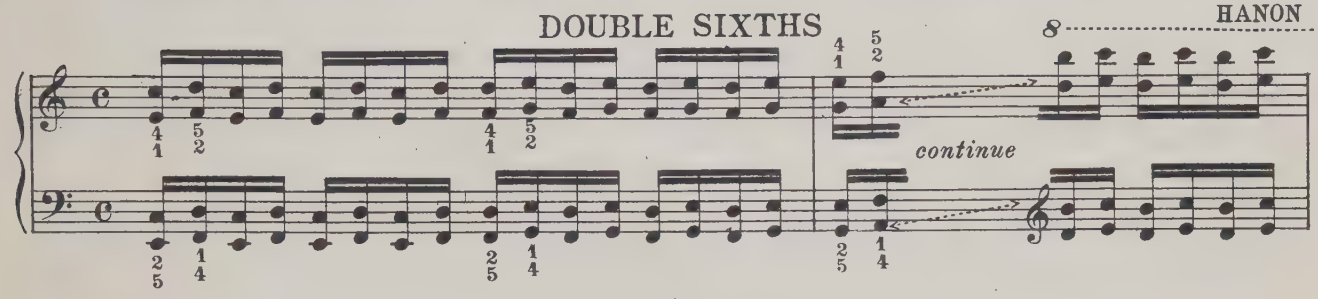
DOUBLE THIRDS WITH HELD TONES

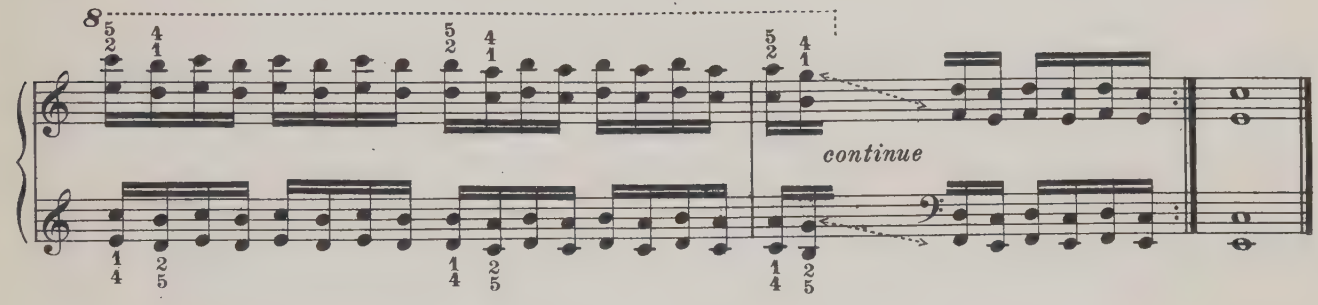
HANON



DOUBLE SIXTHS

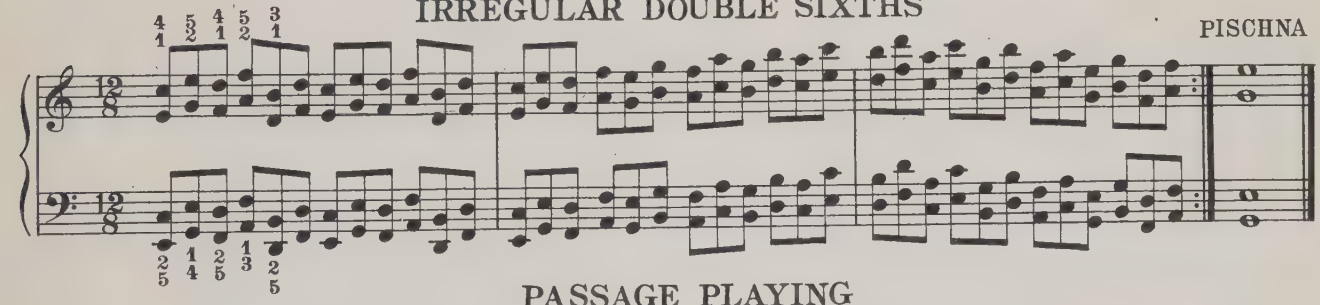
HANON





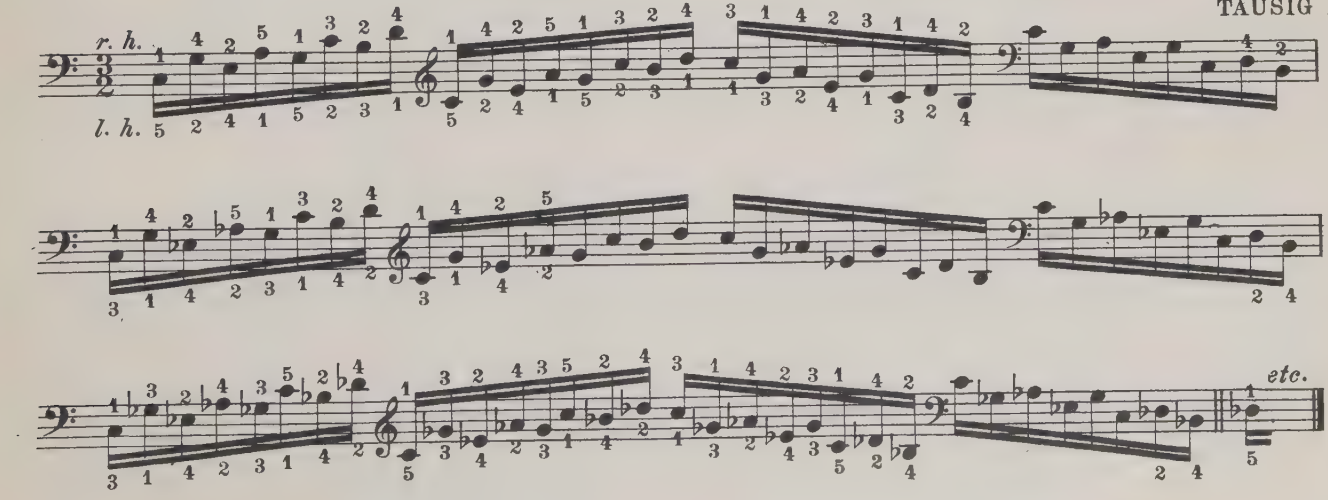
IRREGULAR DOUBLE SIXTHS

PISCHNA



PASSAGE PLAYING

TAUSIG

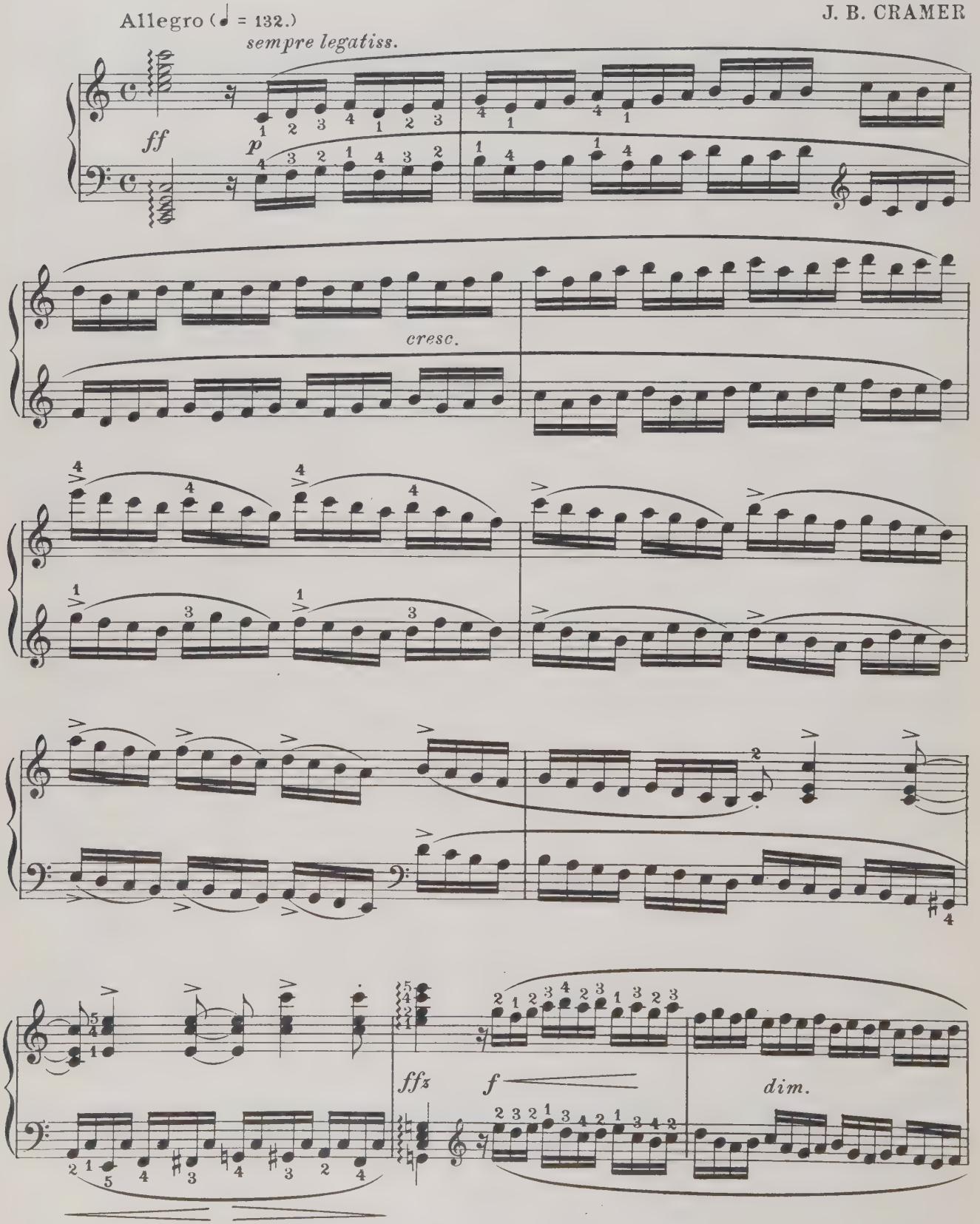


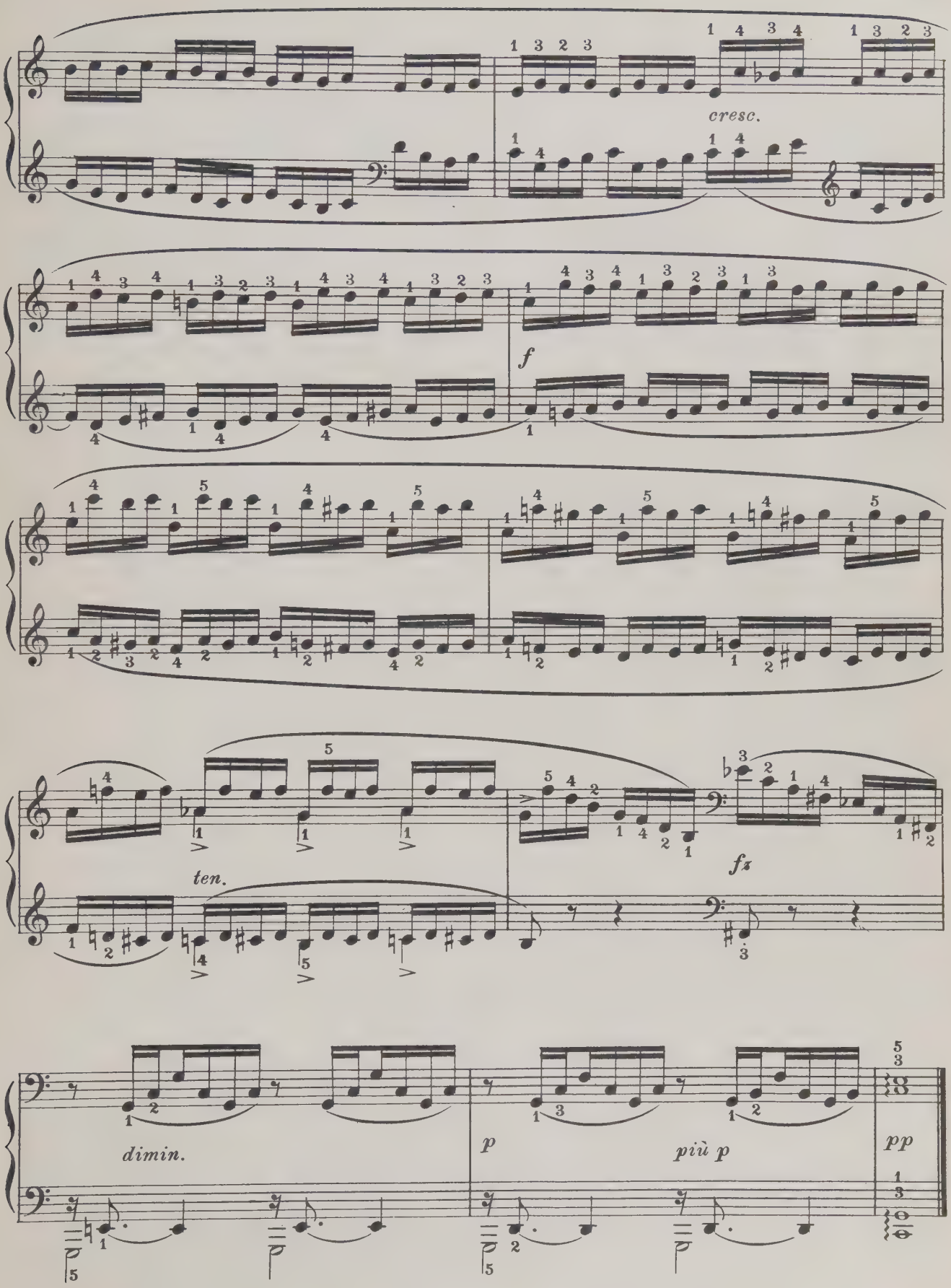
FOURTH GRADE STUDIES

STUDY

No. I, C Major

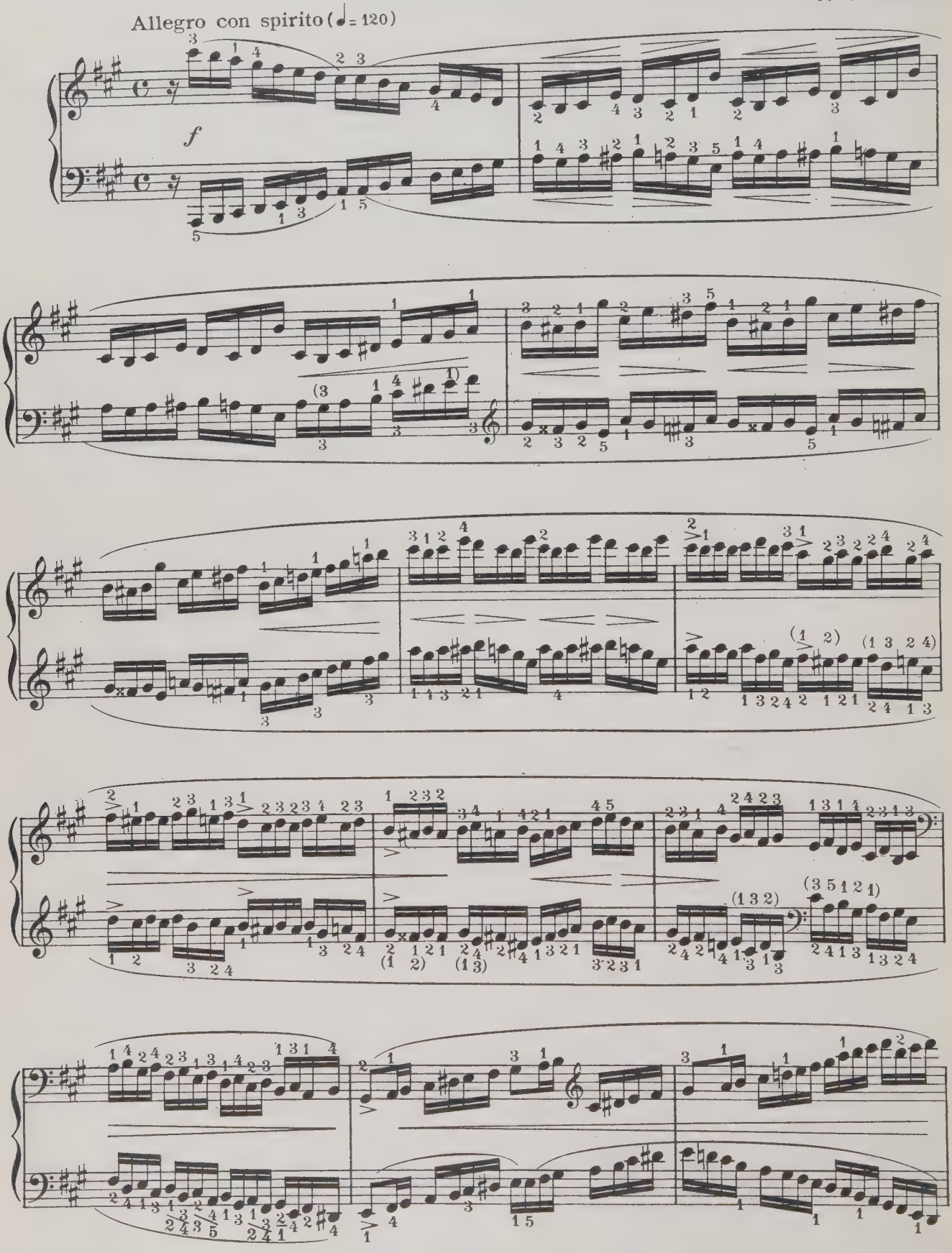
J. B. CRAMER

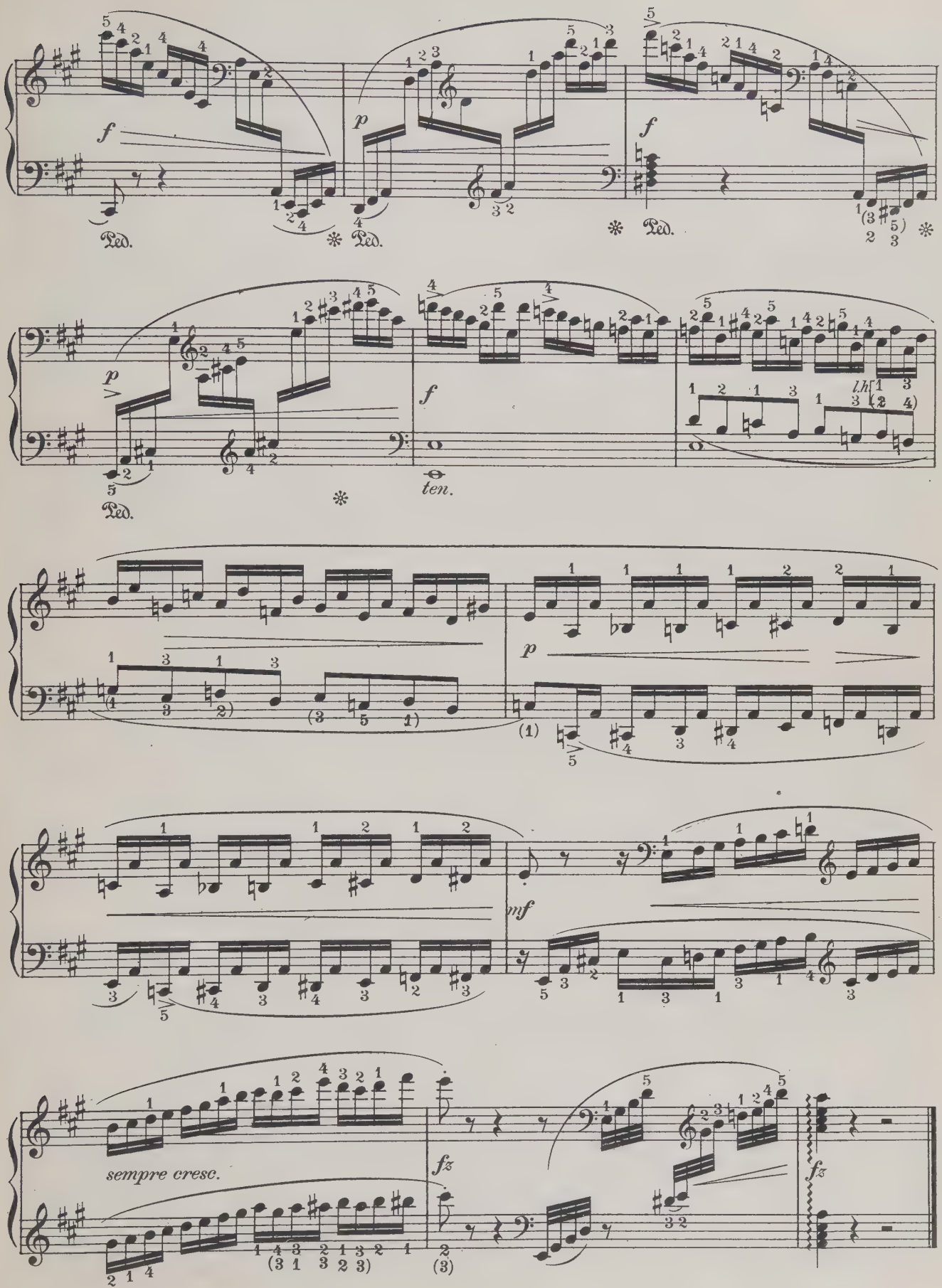



cresc.
f
ten.
fz
dimin.
p
più p
pp

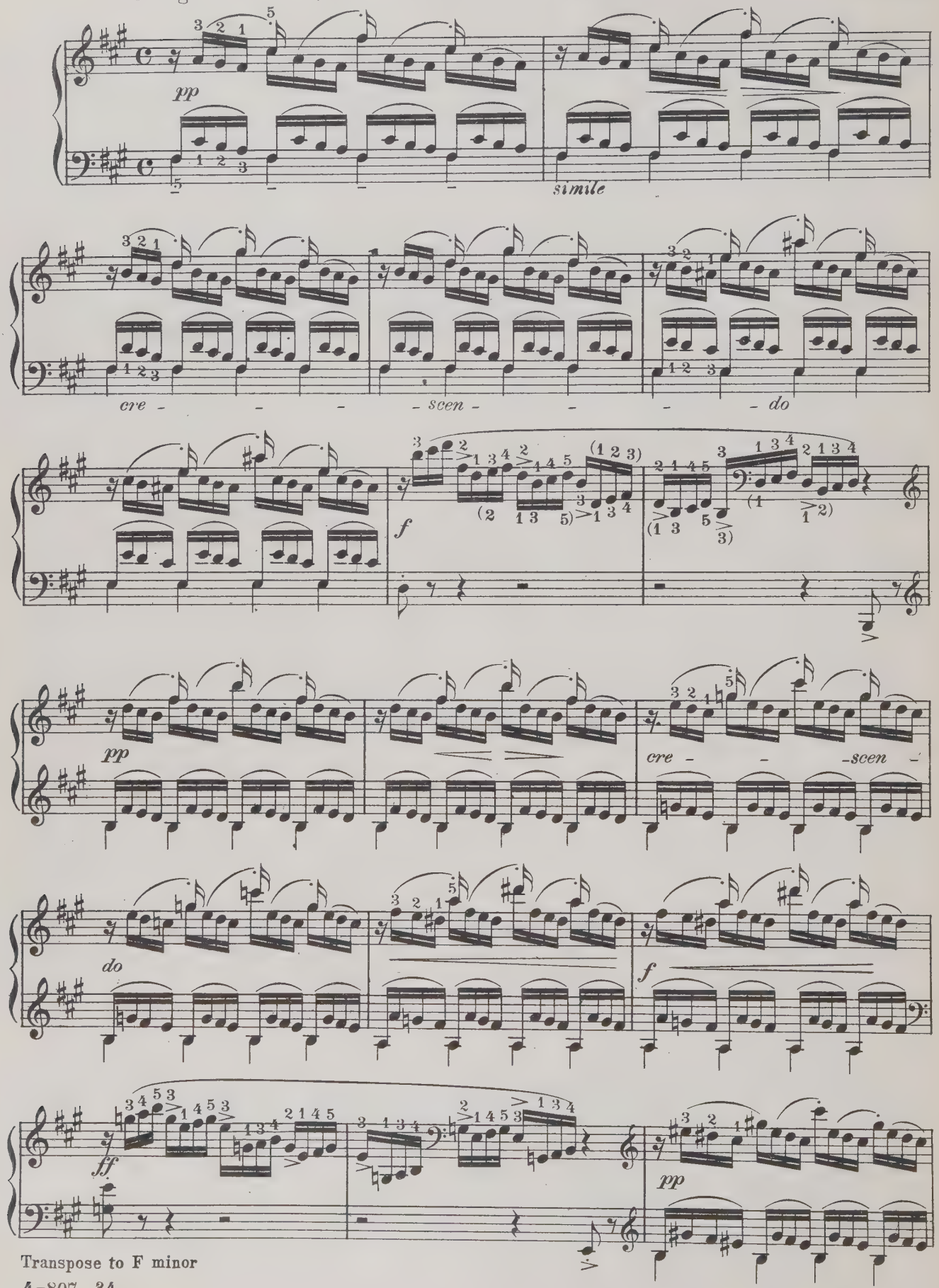
STUDY IN A MAJOR

J. B. CRAMER

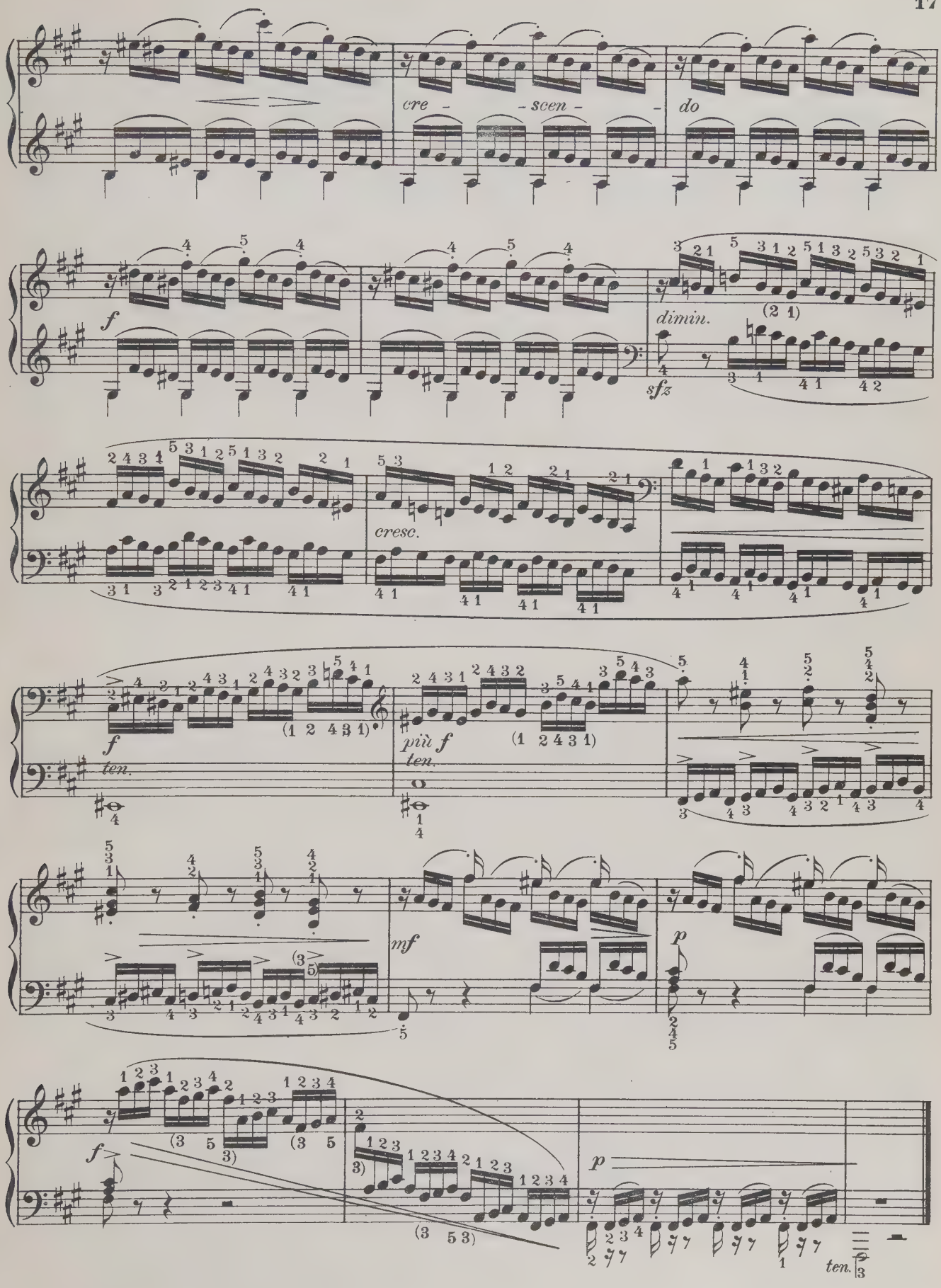



f
Ped.
p
Ped.
f
Ped.
lh
p
Ped.
f
ten.
p
(1)
mf
sempre cresc.
fz
(3)
fz

Allegro moderato (♩ = 114) STUDY IN F-SHARP MINOR CRAMER



Transpose to F minor

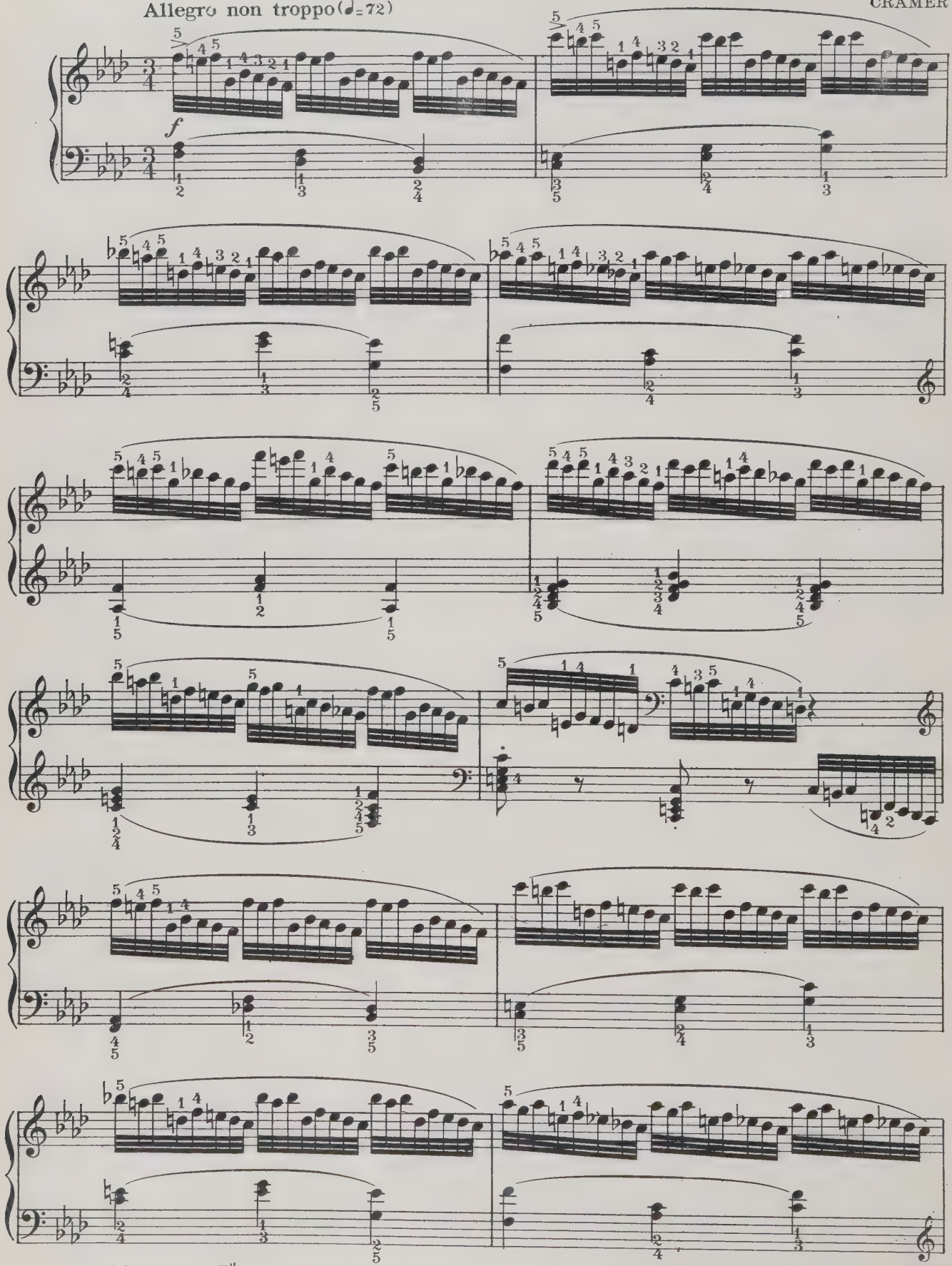


Transposing this study into G minor and F minor will increase it's utility from a technical stand point.

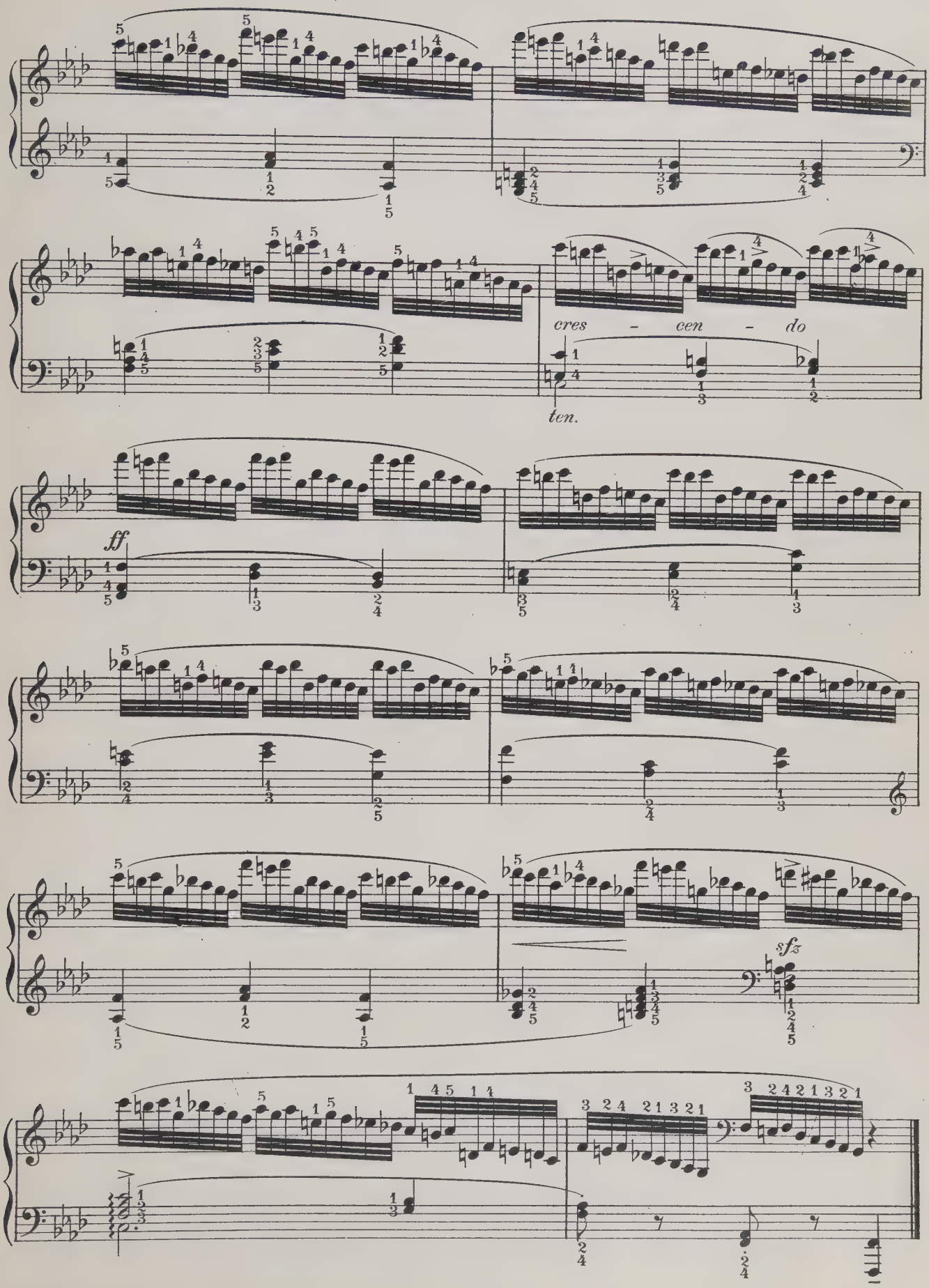
STUDY IN F MINOR

CRAMER

Allegro non troppo (♩=72)



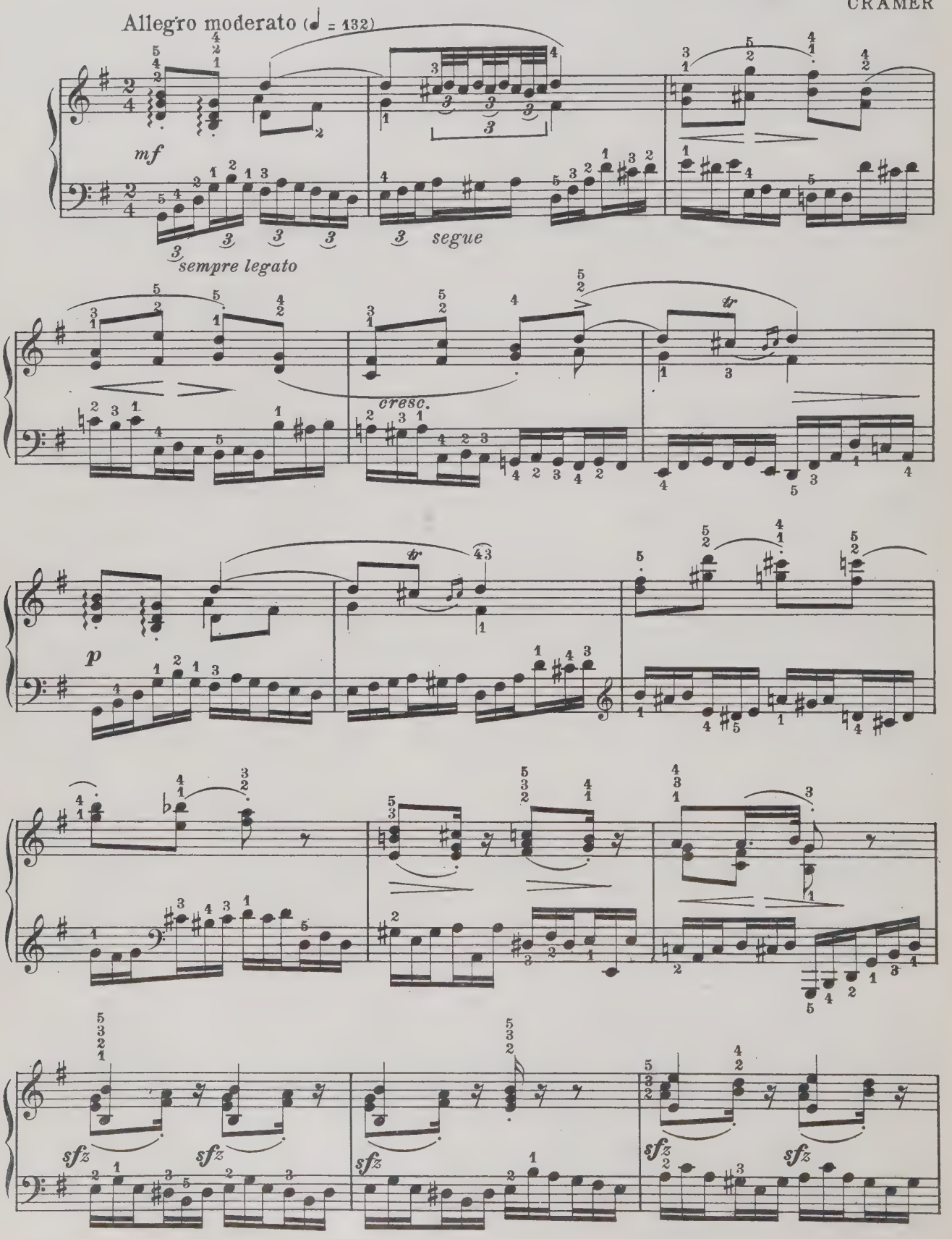
Transpose this study to F♯ minor

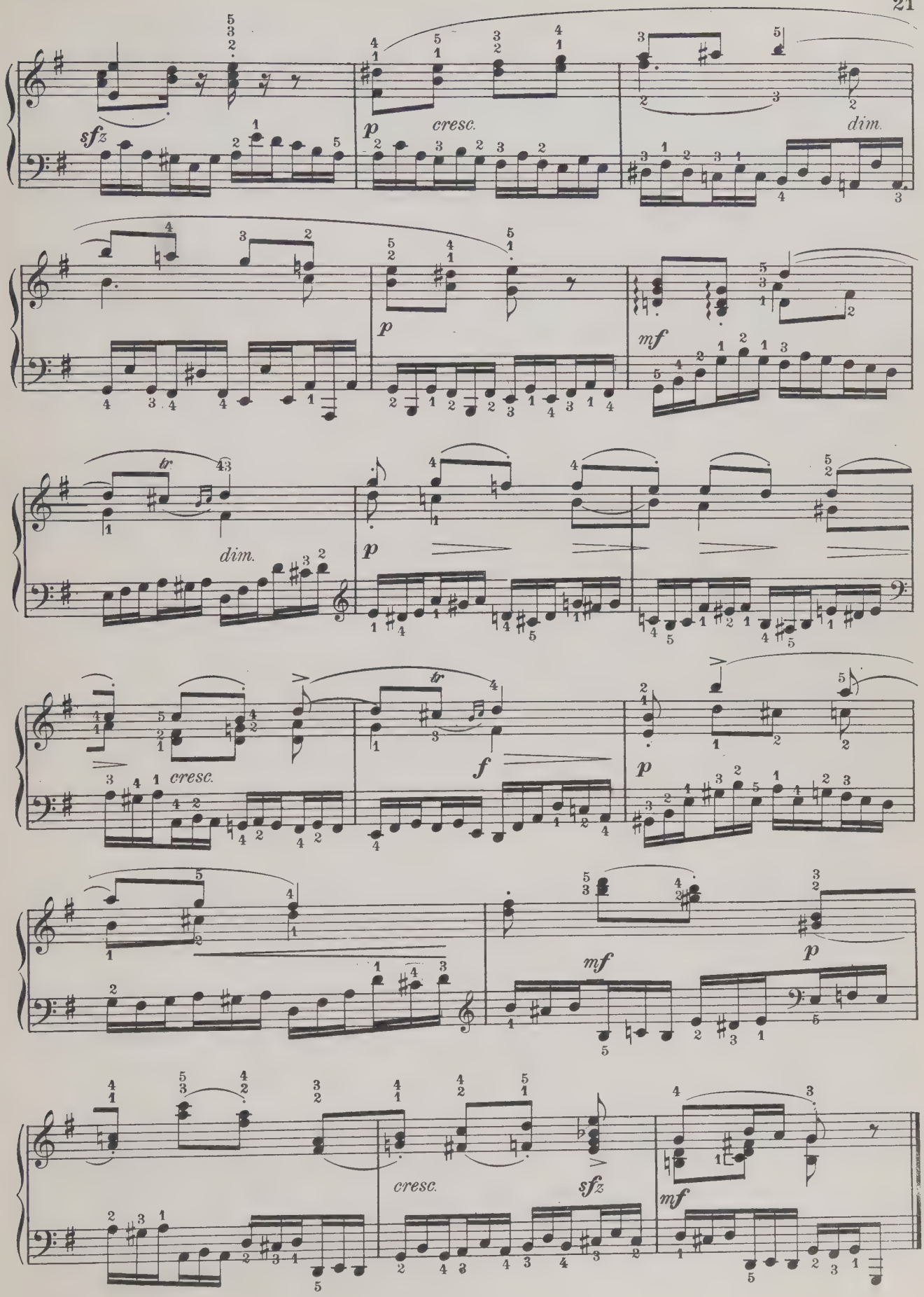

cres - cen - do
ten.
ff
sfz

STUDY

G MAJOR, No. IX

CRAMER

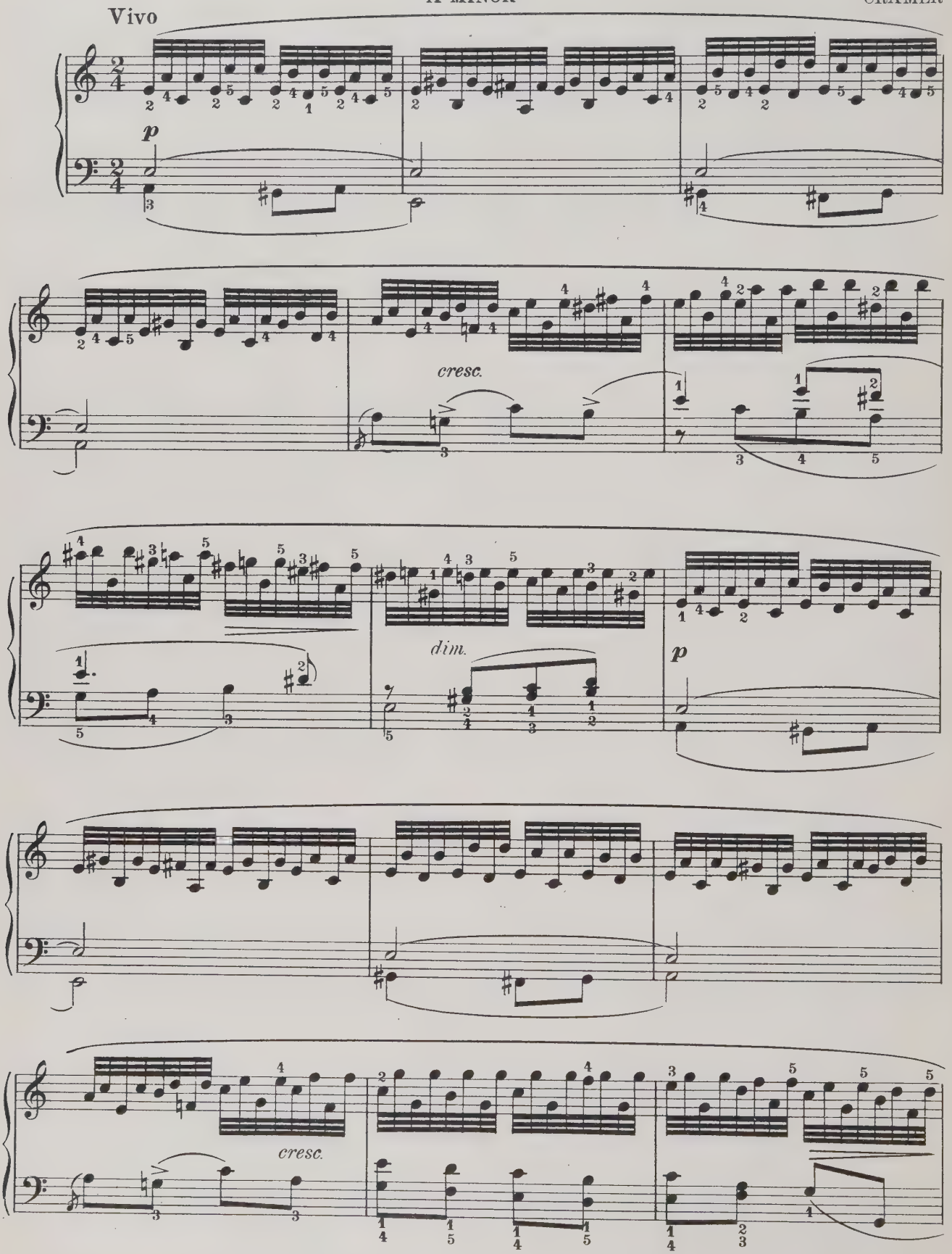


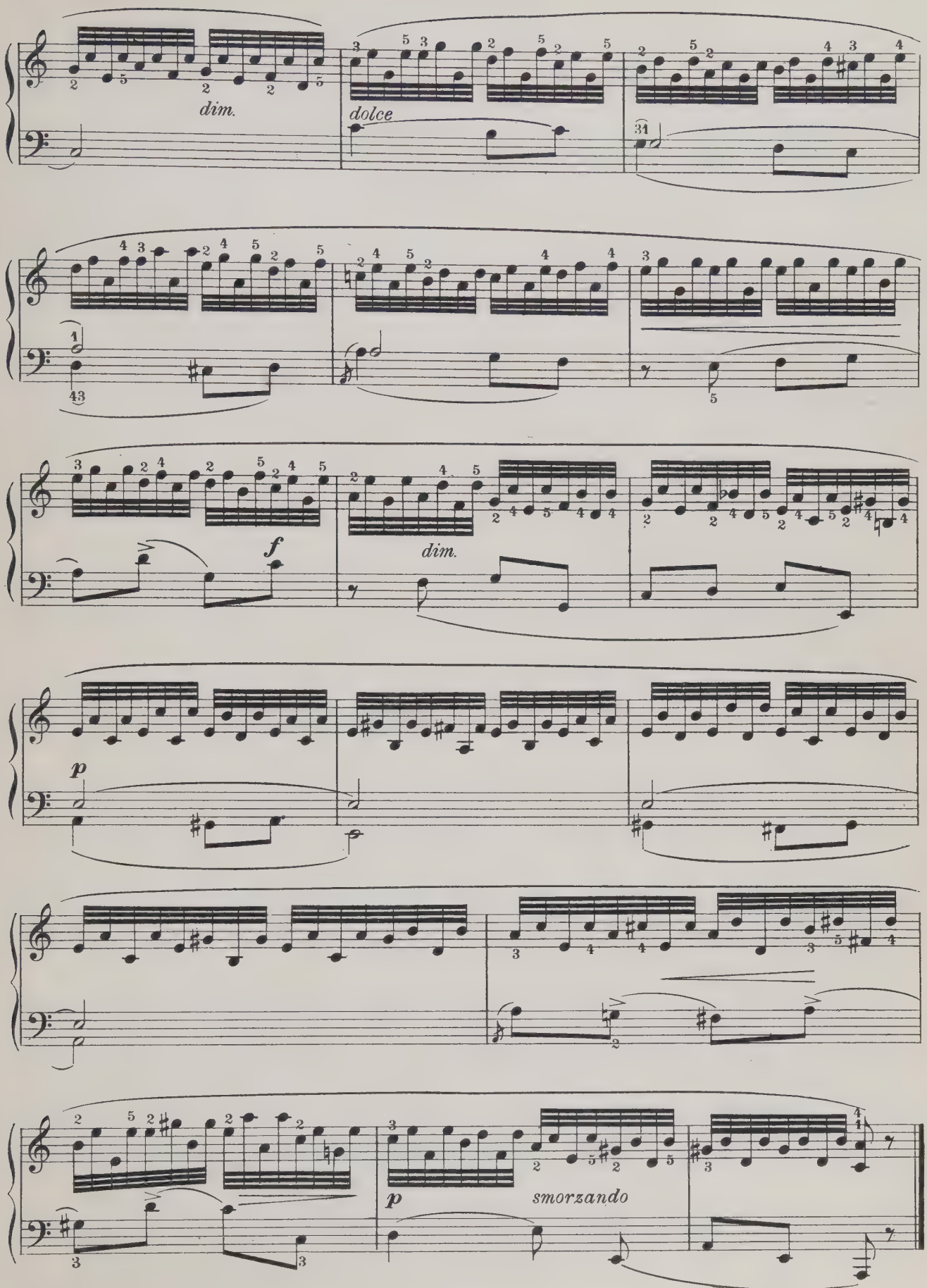

sfz
p
cresc.
dim.
p
mf
tr
dim.
p
tr
cresc.
f
p
mf
p
cresc.
sfz
mf

STUDY

A MINOR

CRAMER

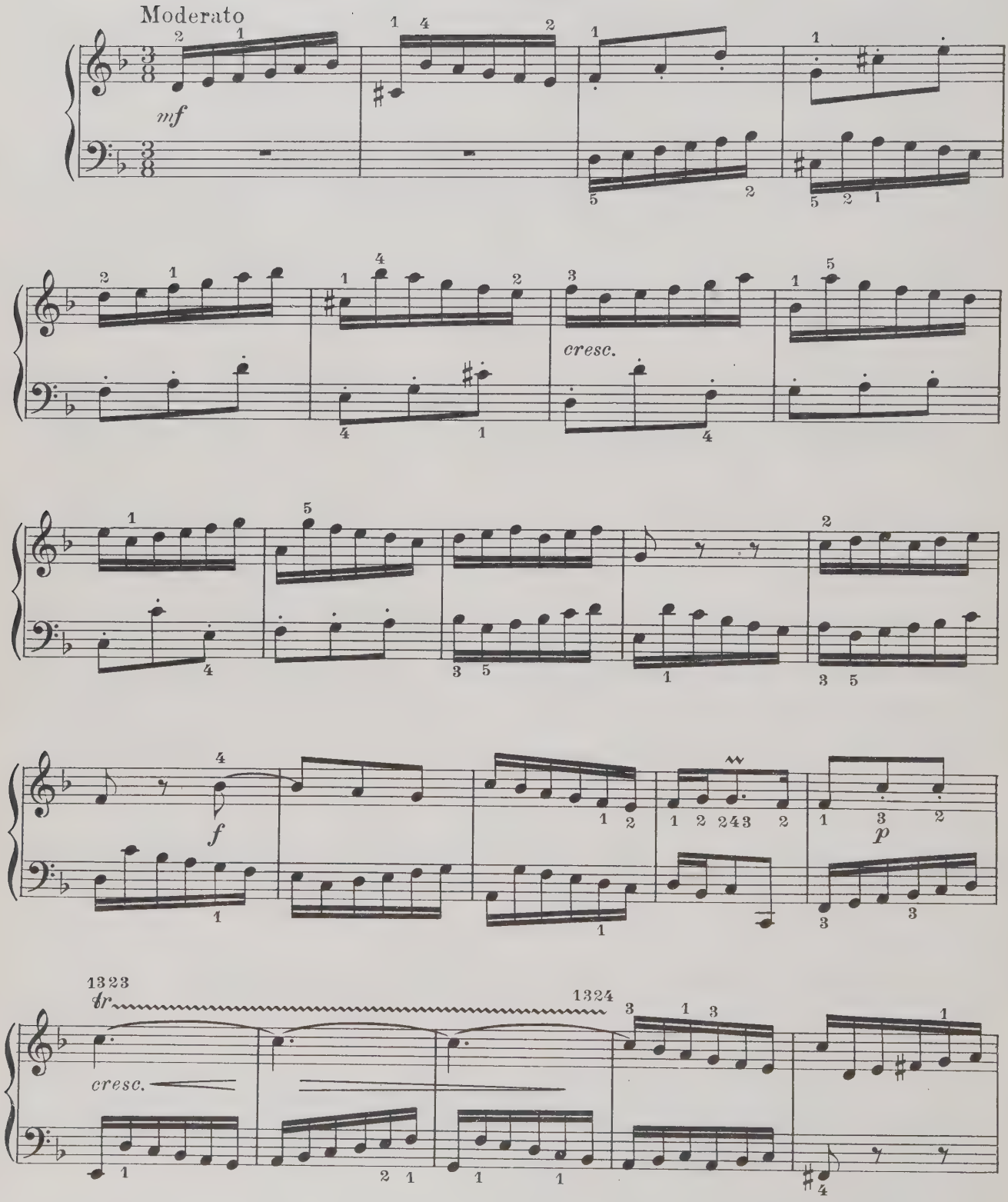


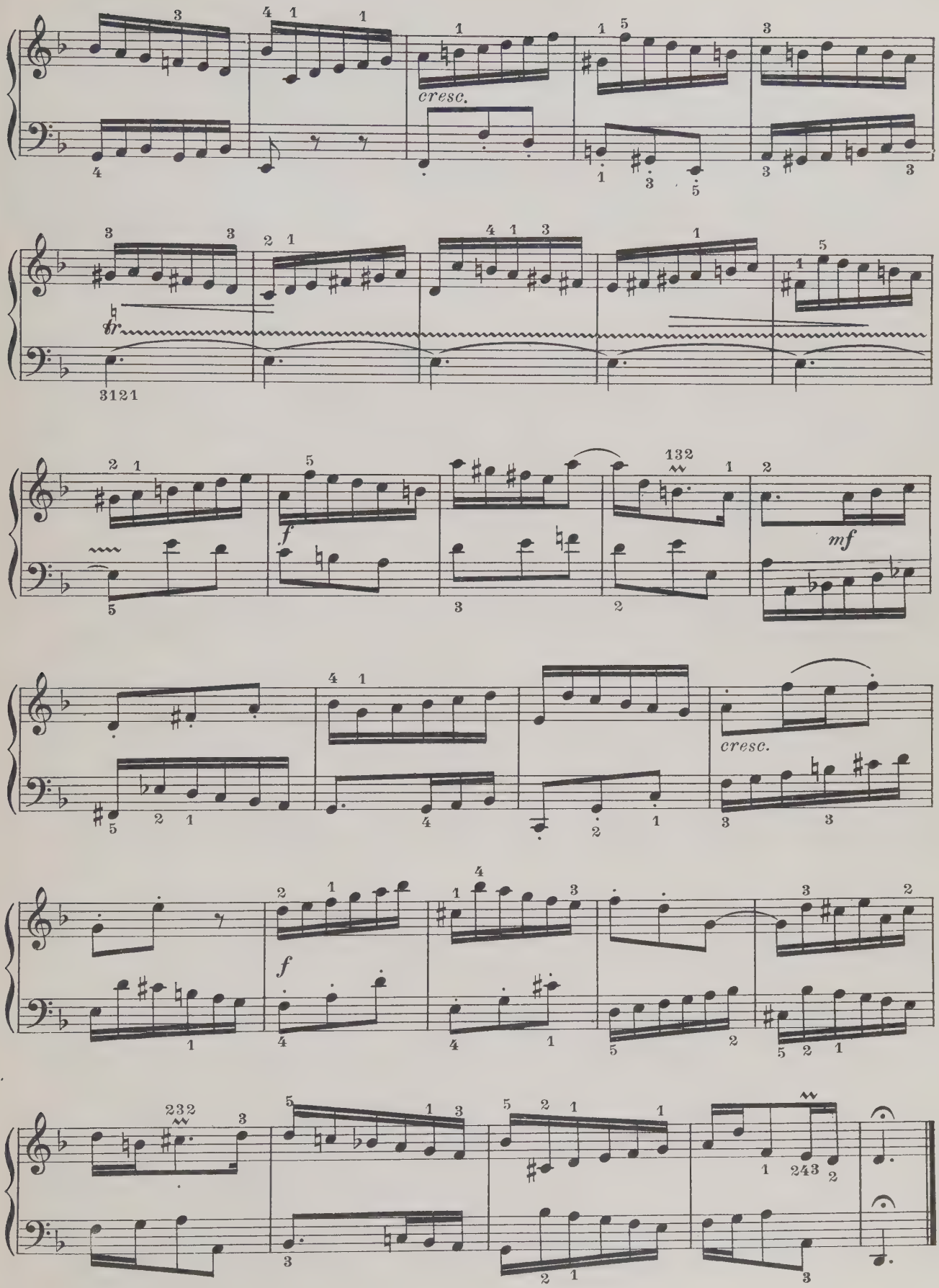

dim.
dolce
f
dim.
p
p
smorzando

INVENTION

TWO-VOICE, No.IV, D MINOR

J. S. BACH

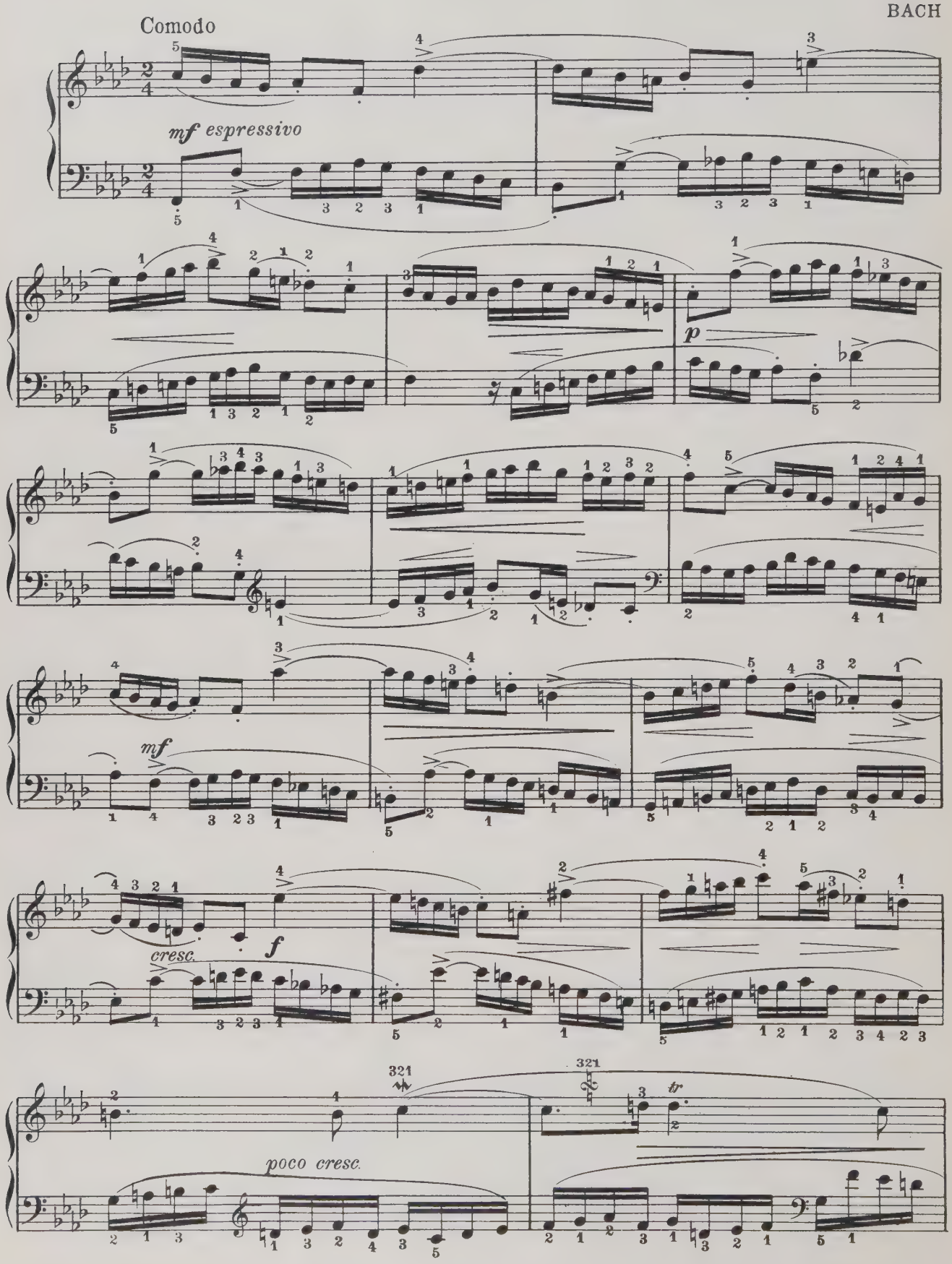


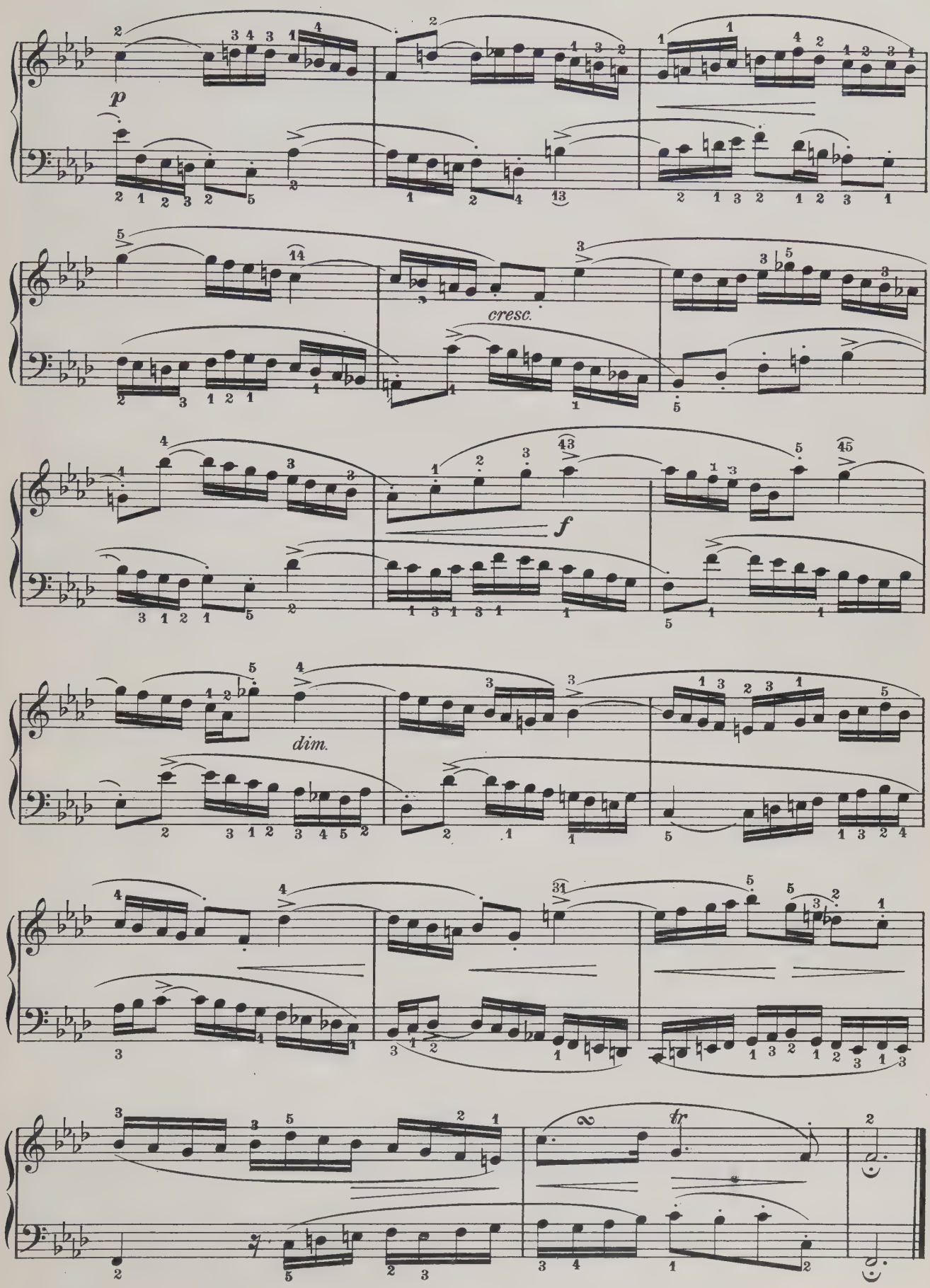

cresc.
fr
3121
f
132
mf
cresc.
f
232
243

TWO-VOICE INVENTION

F MINOR, No. IX

BACH



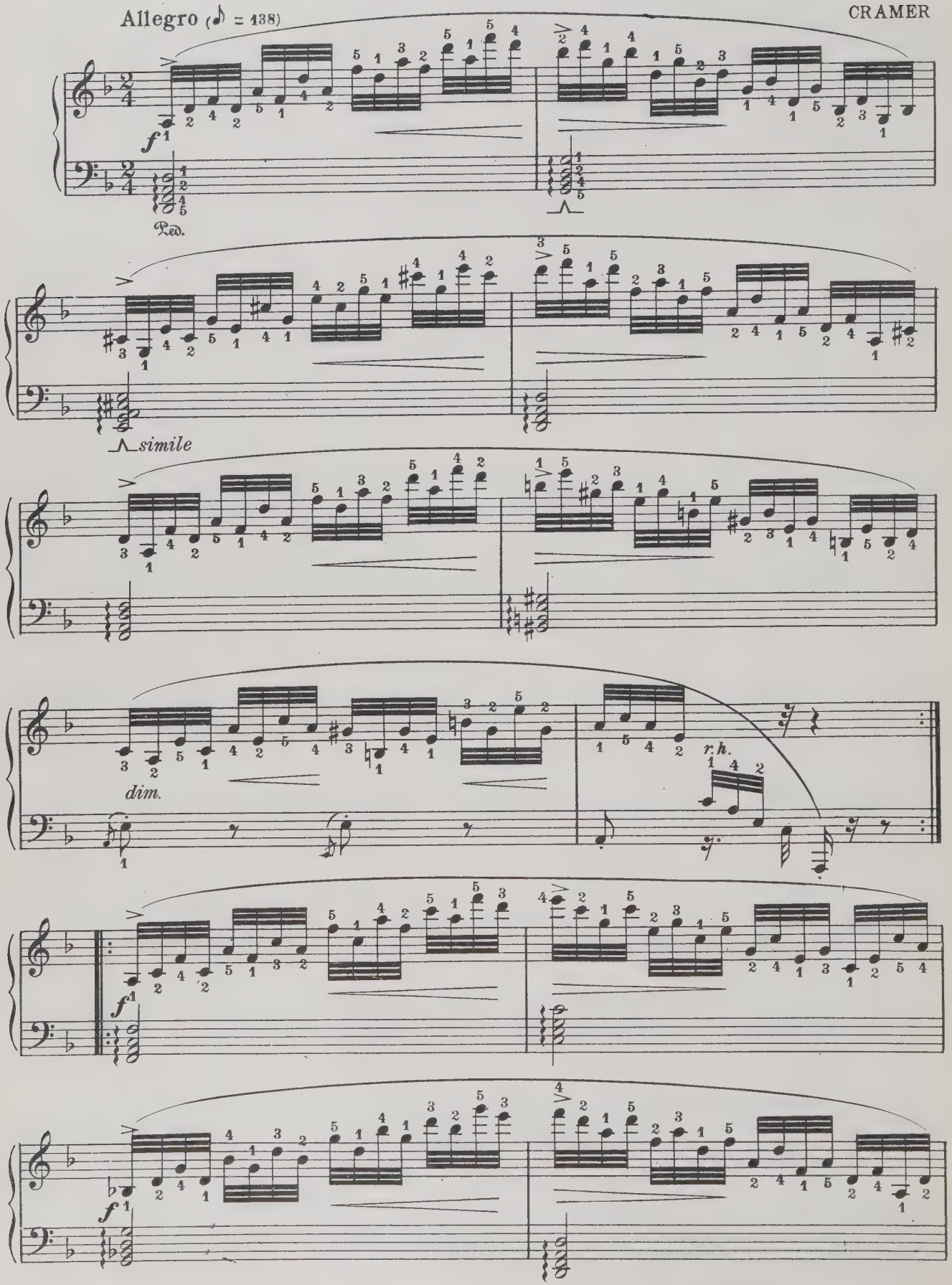

p
cresc.
f
dim.
tr

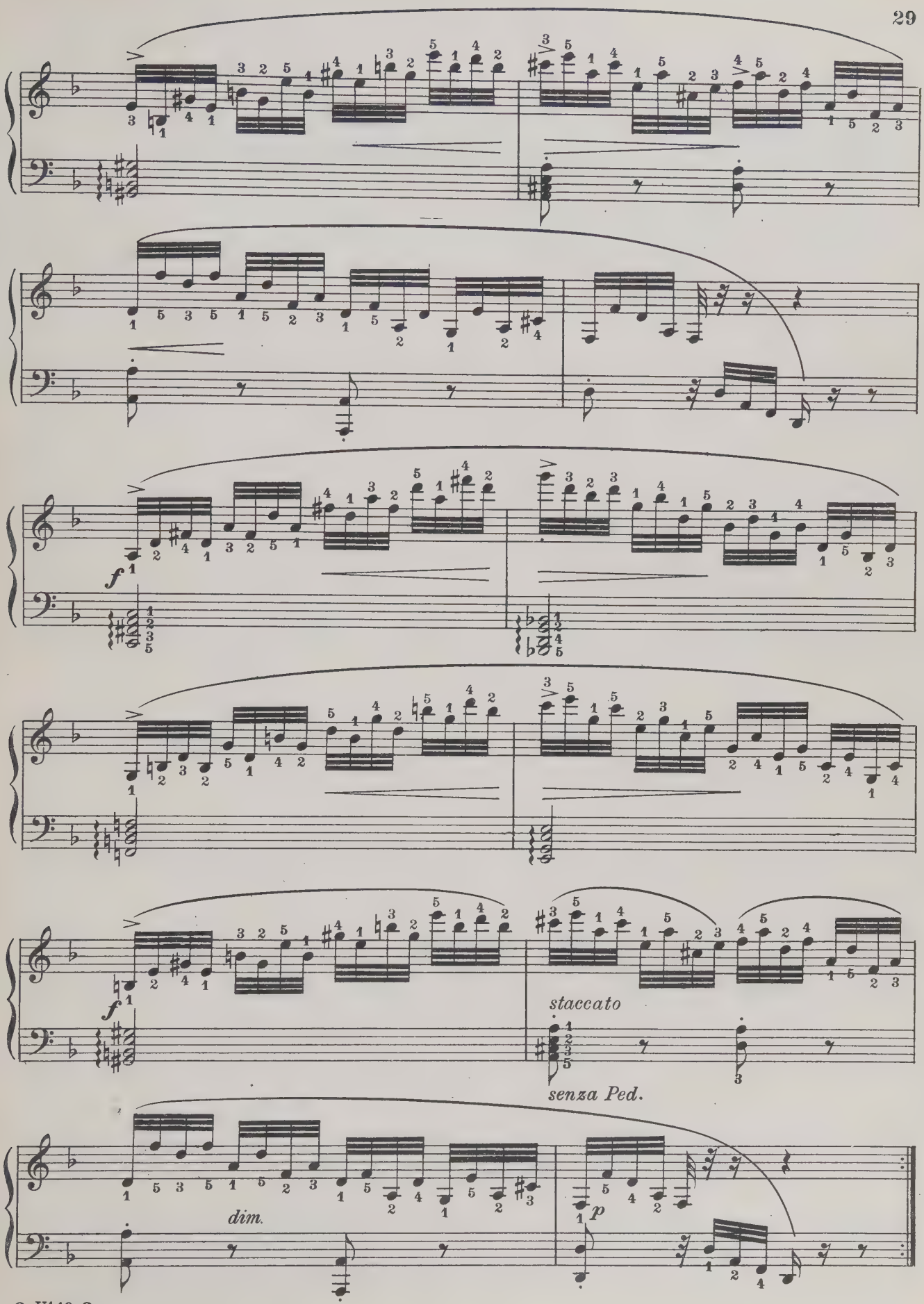
STUDY

D MINOR, No. XVIII

Allegro (♪ = 138)

CRAMER

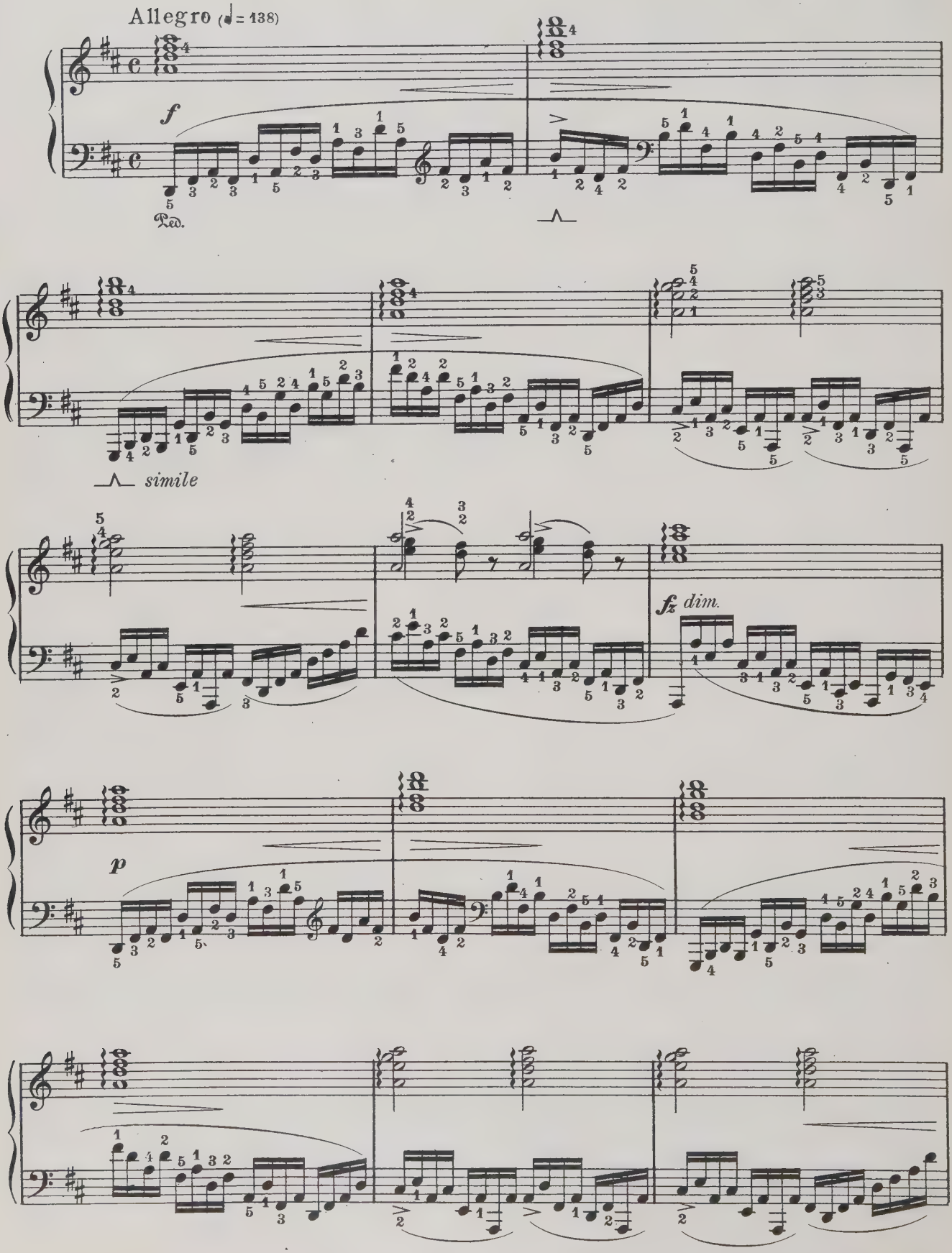


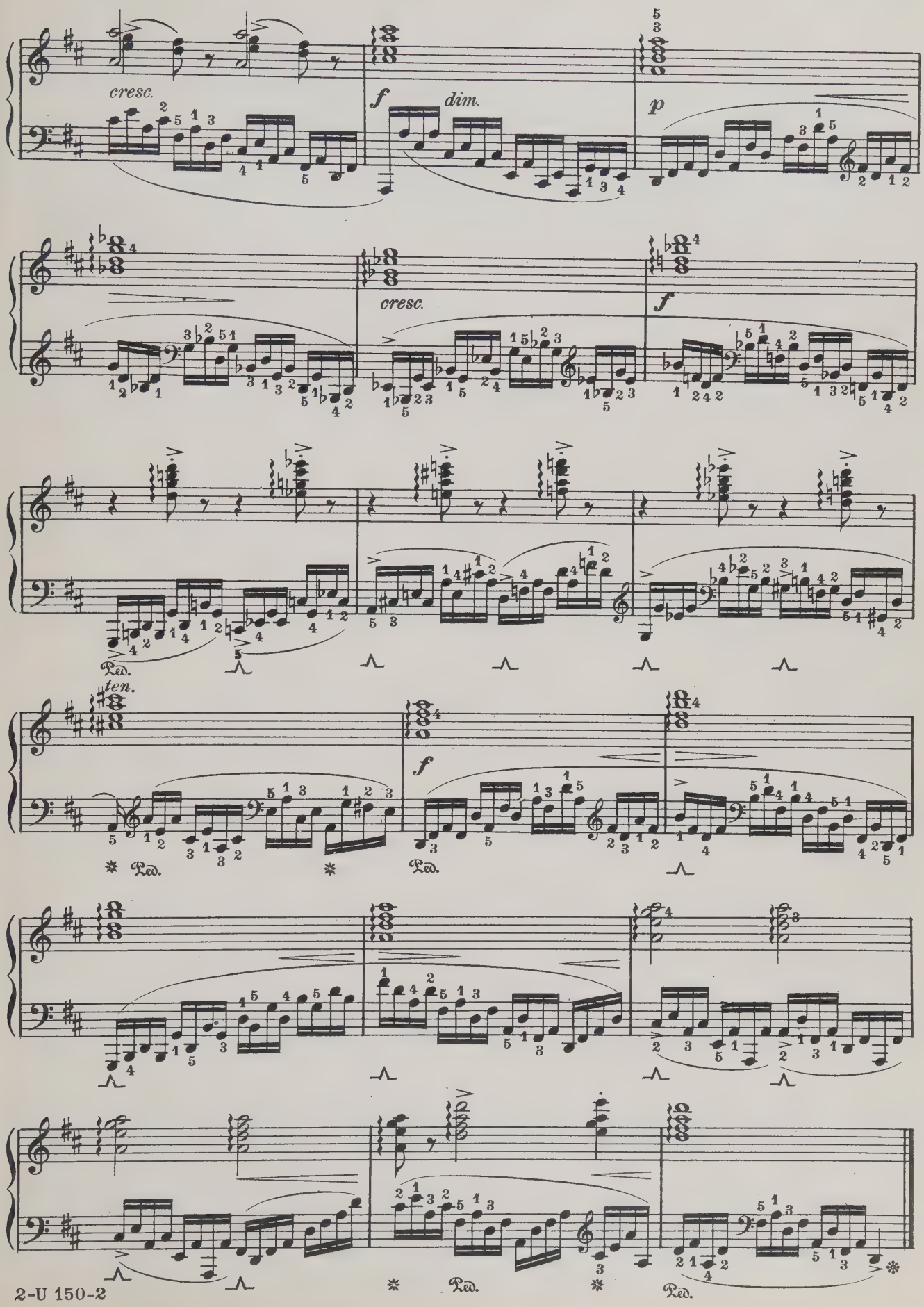

f
staccato
senza Ped.
dim.
p

STUDY

D MAJOR, No. LVI

CRAMER

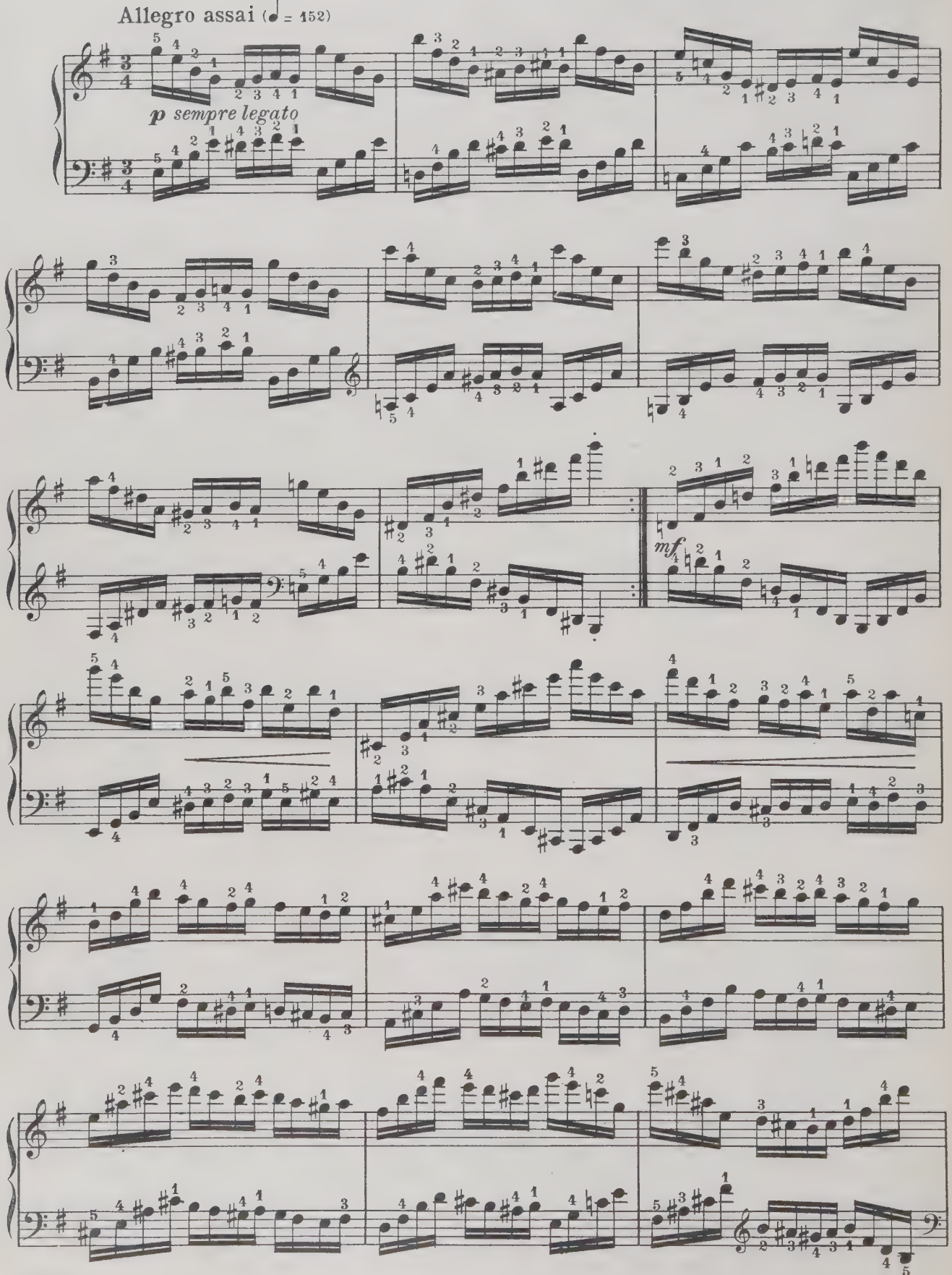


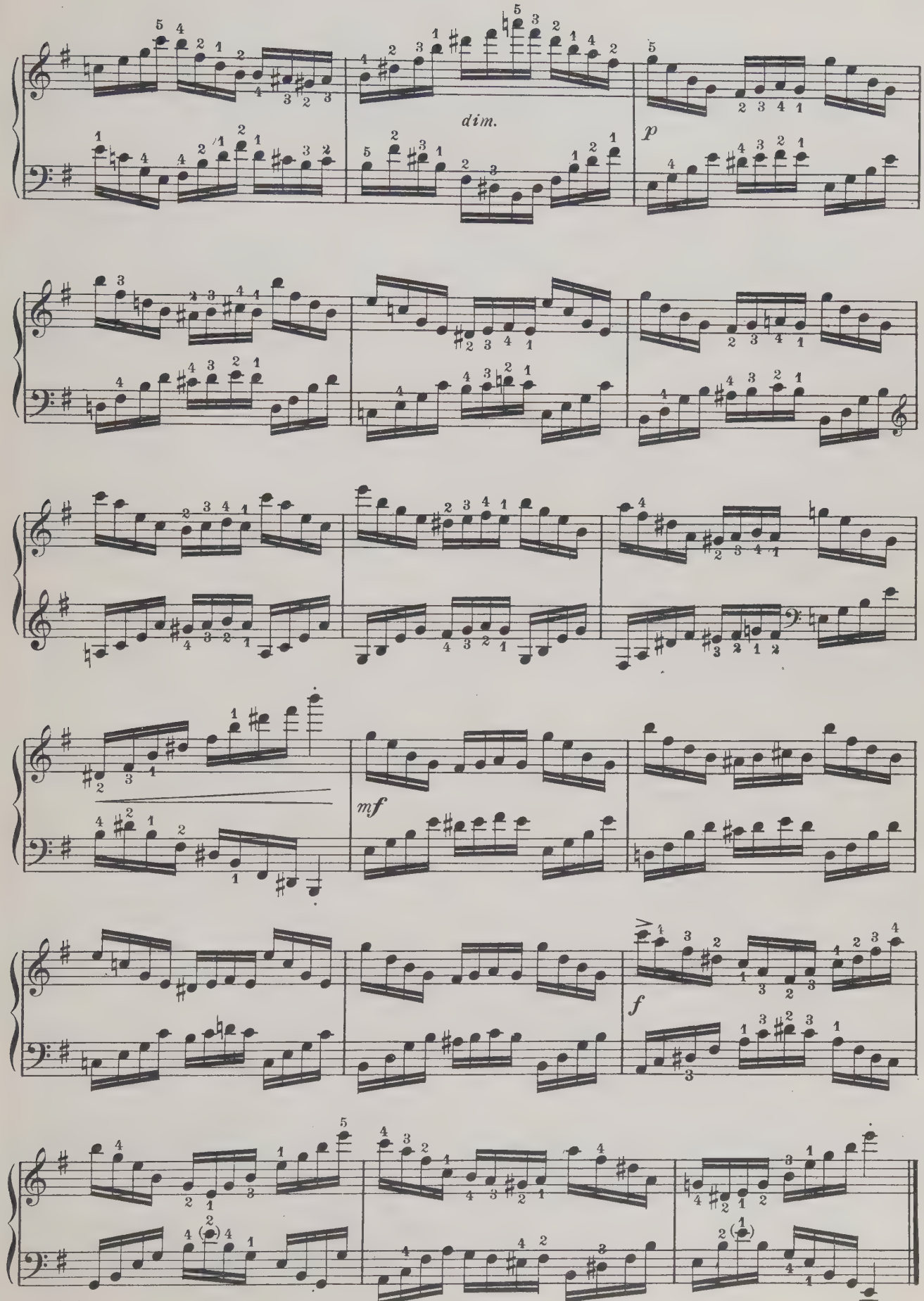

cresc.
f
dim.
p
cresc.
f
Ped.
ten.
f
Ped.
Ped.
Ped.
Ped.

STUDY

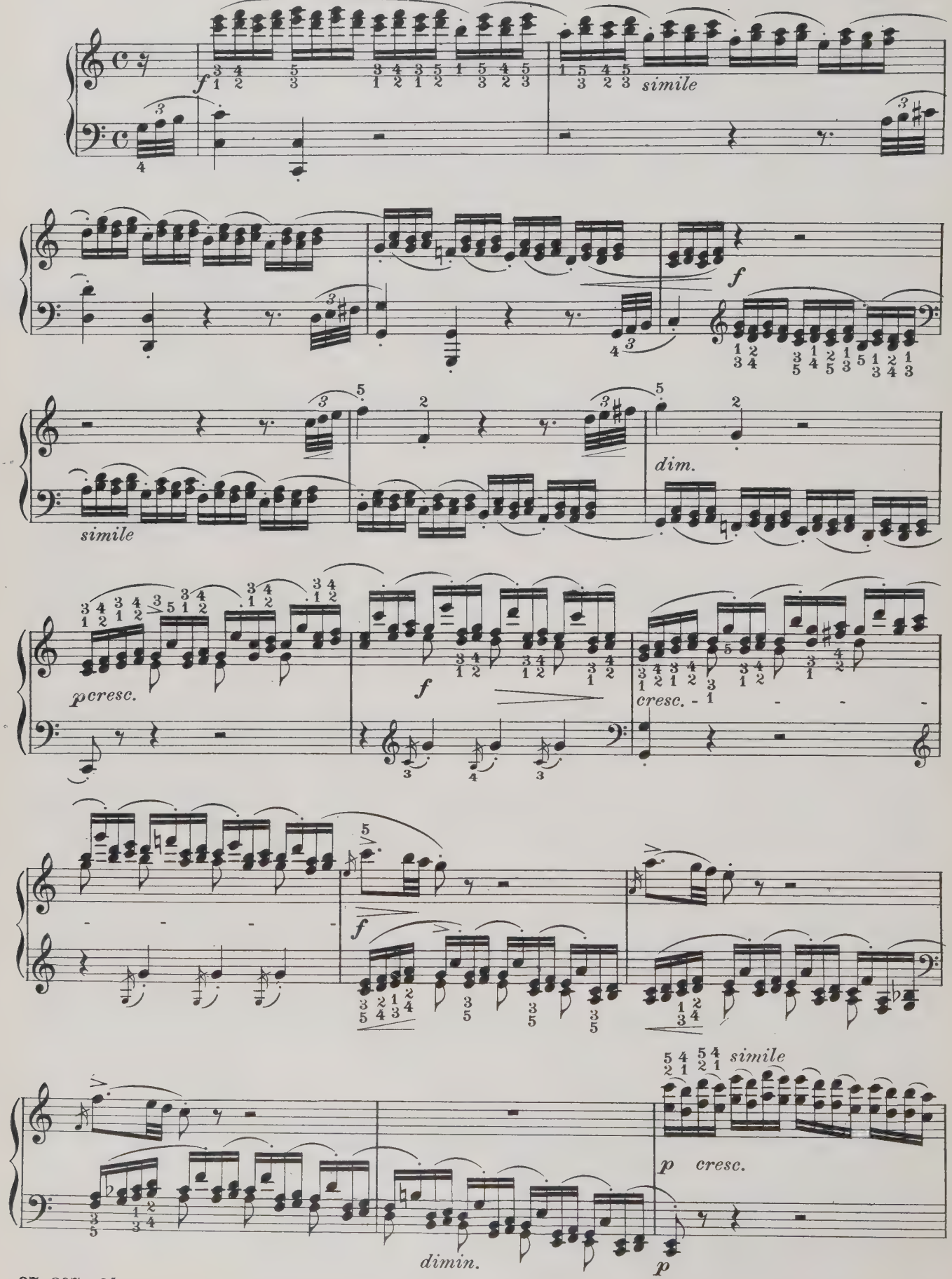
E MINOR

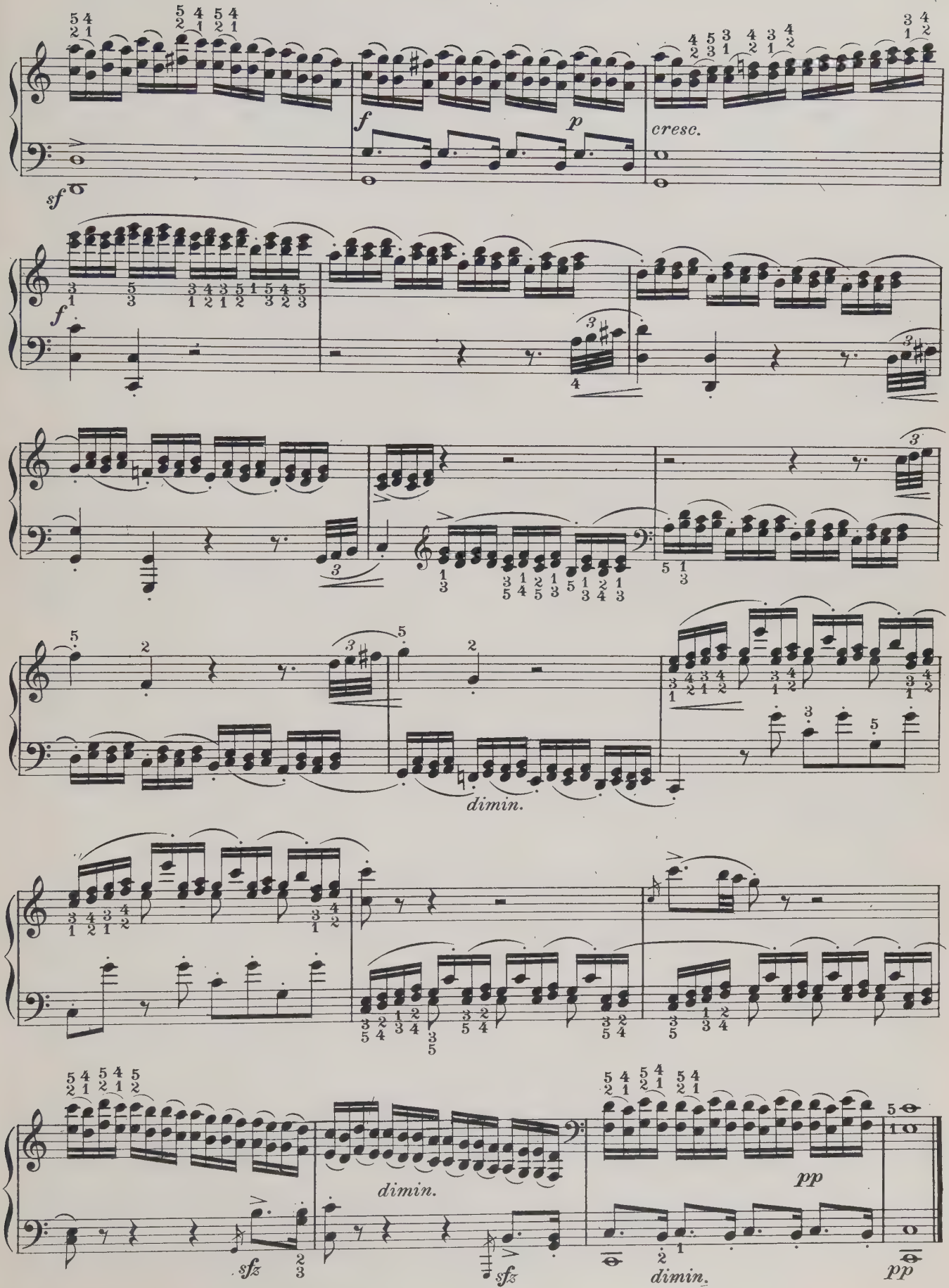
CRAMER




dim.
p
mf
f

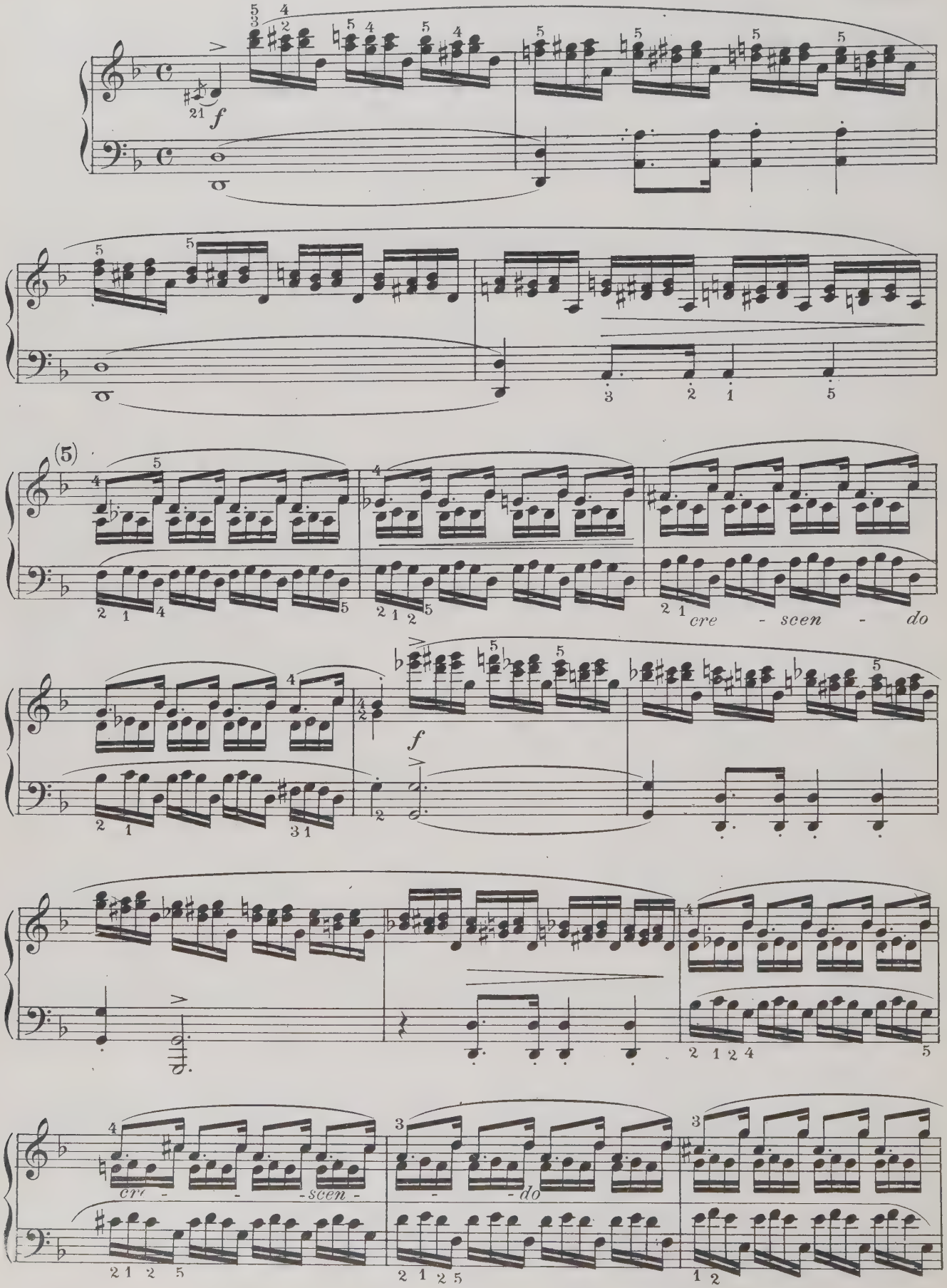
Allegro con brio (♩ = 152) STUDY IN C MAJOR CRAMER

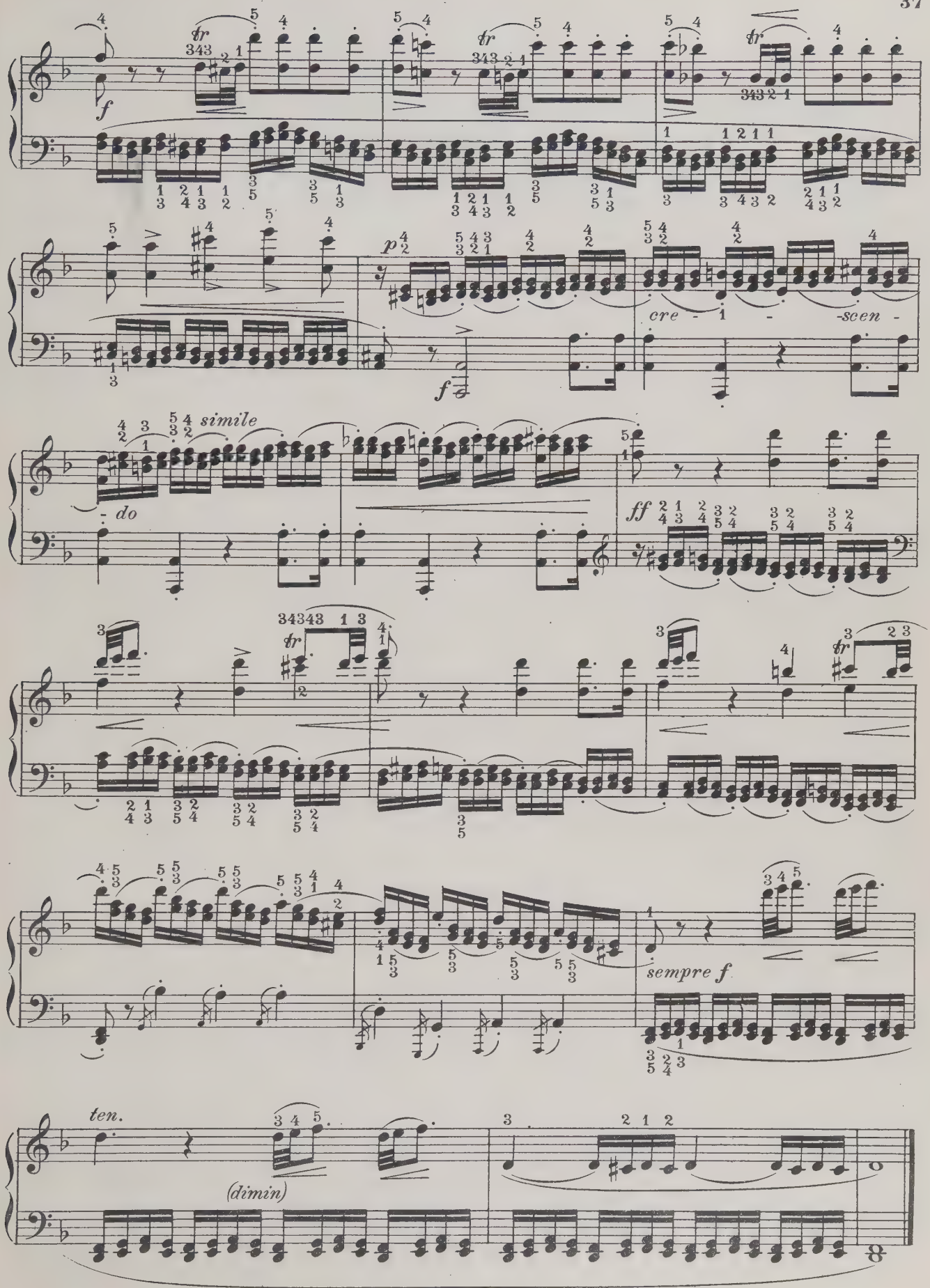



sf
f
p
cresc.
f
dimin.
dimin.
sfz
sfz
dimin.
pp
pp

Allegro strepitoso (♩=120 - 144) STUDY IN D MINOR

CRAMER

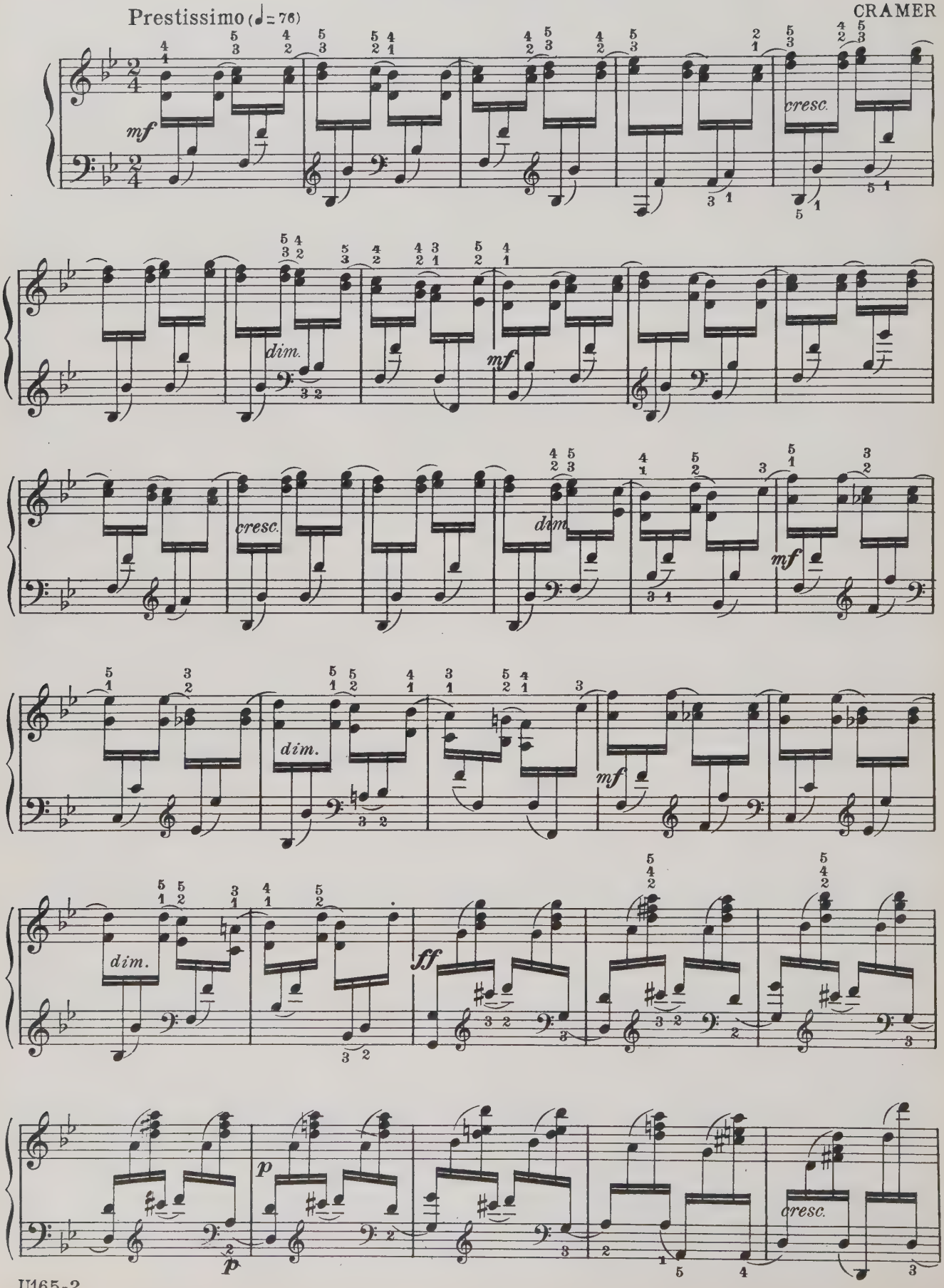


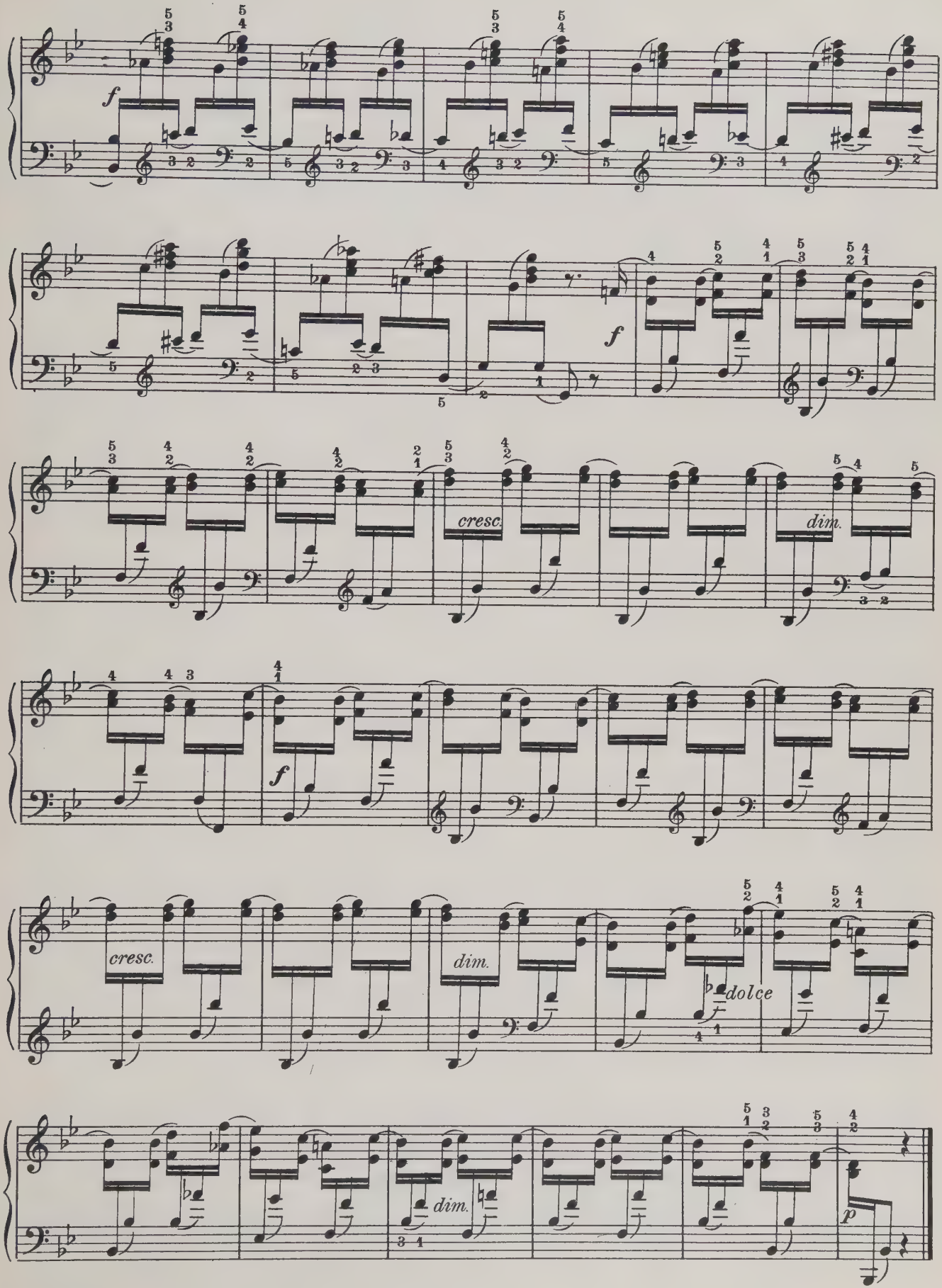

f
p
cre - 1 - scen -
- do
simile
ff
sempre f
ten.
(dimin)

STUDY

B-FLAT MAJOR, No. XXXVII

CRAMER

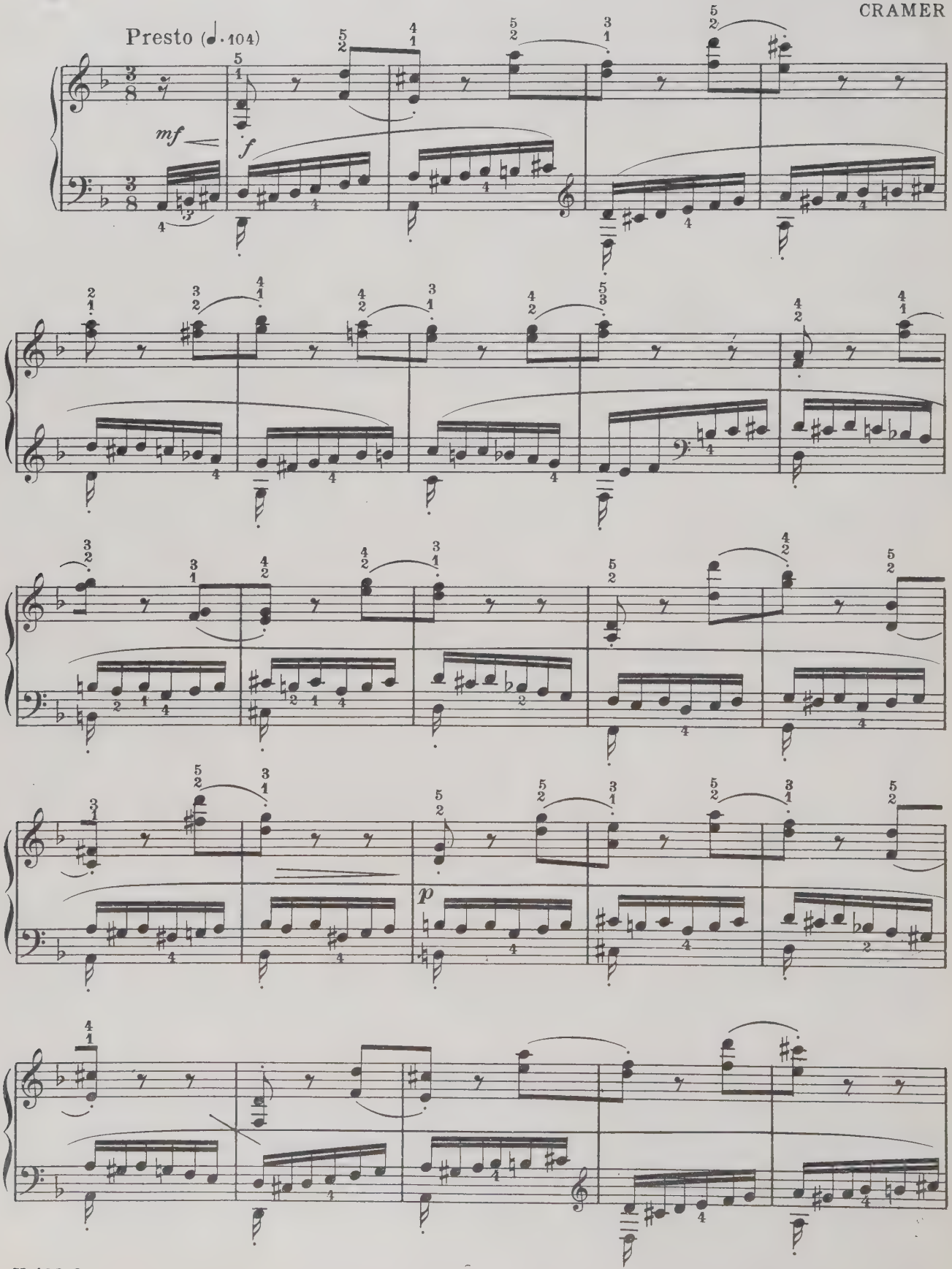


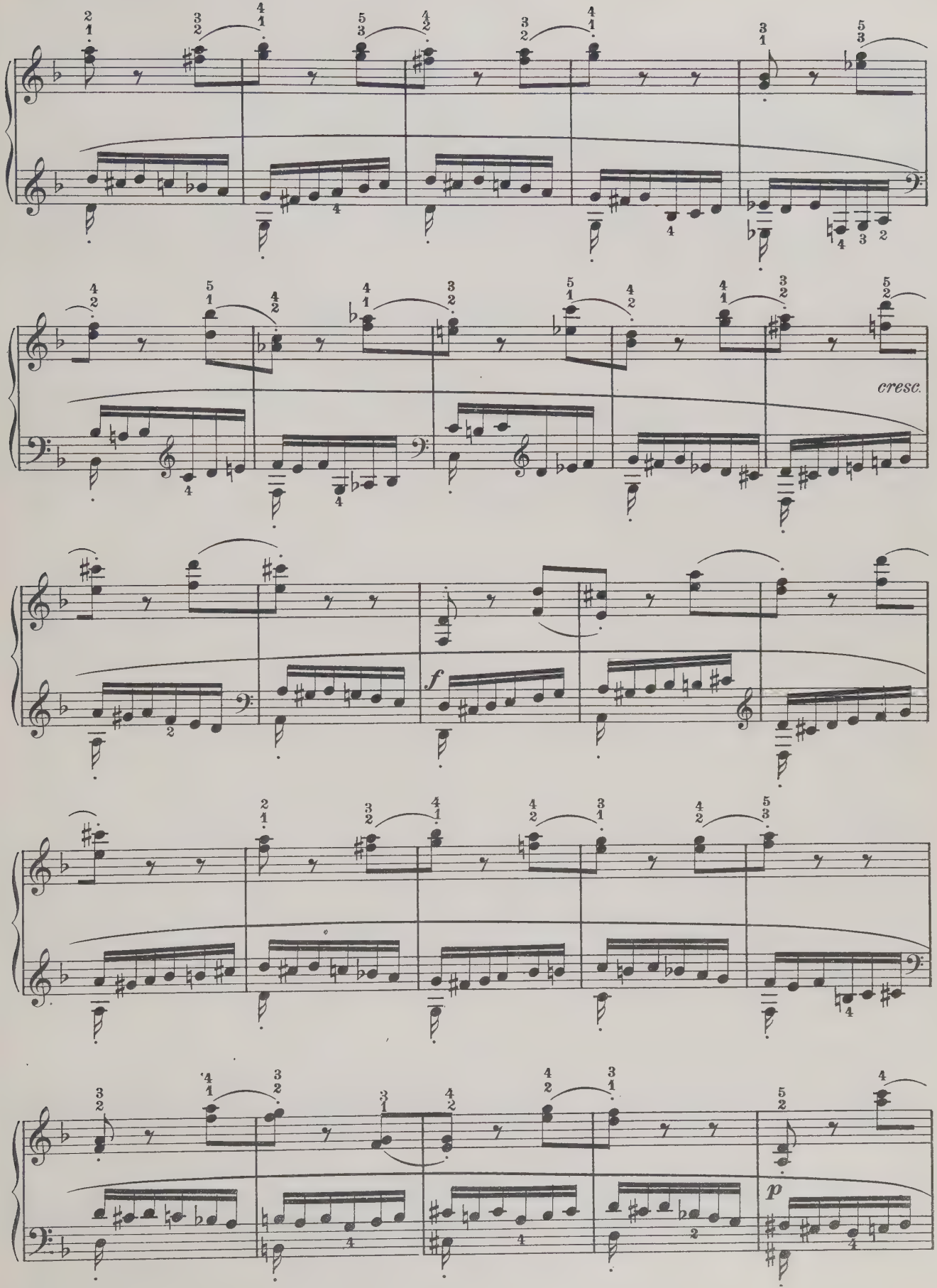

f
f
cresc.
dim.
f
cresc.
dim.
dolce
dim.
p

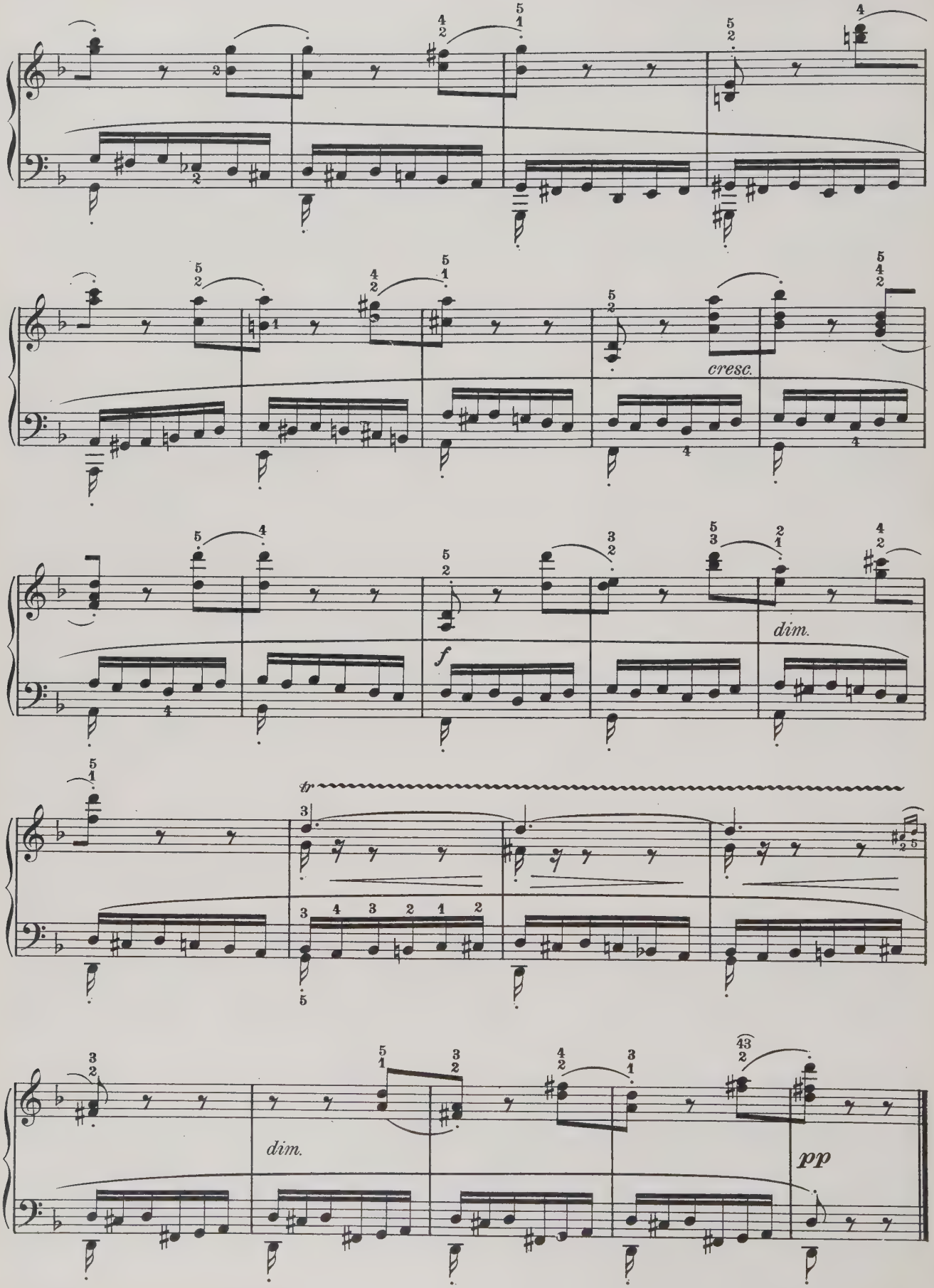
STUDY

D MINOR, No. XXXII

CRAMER

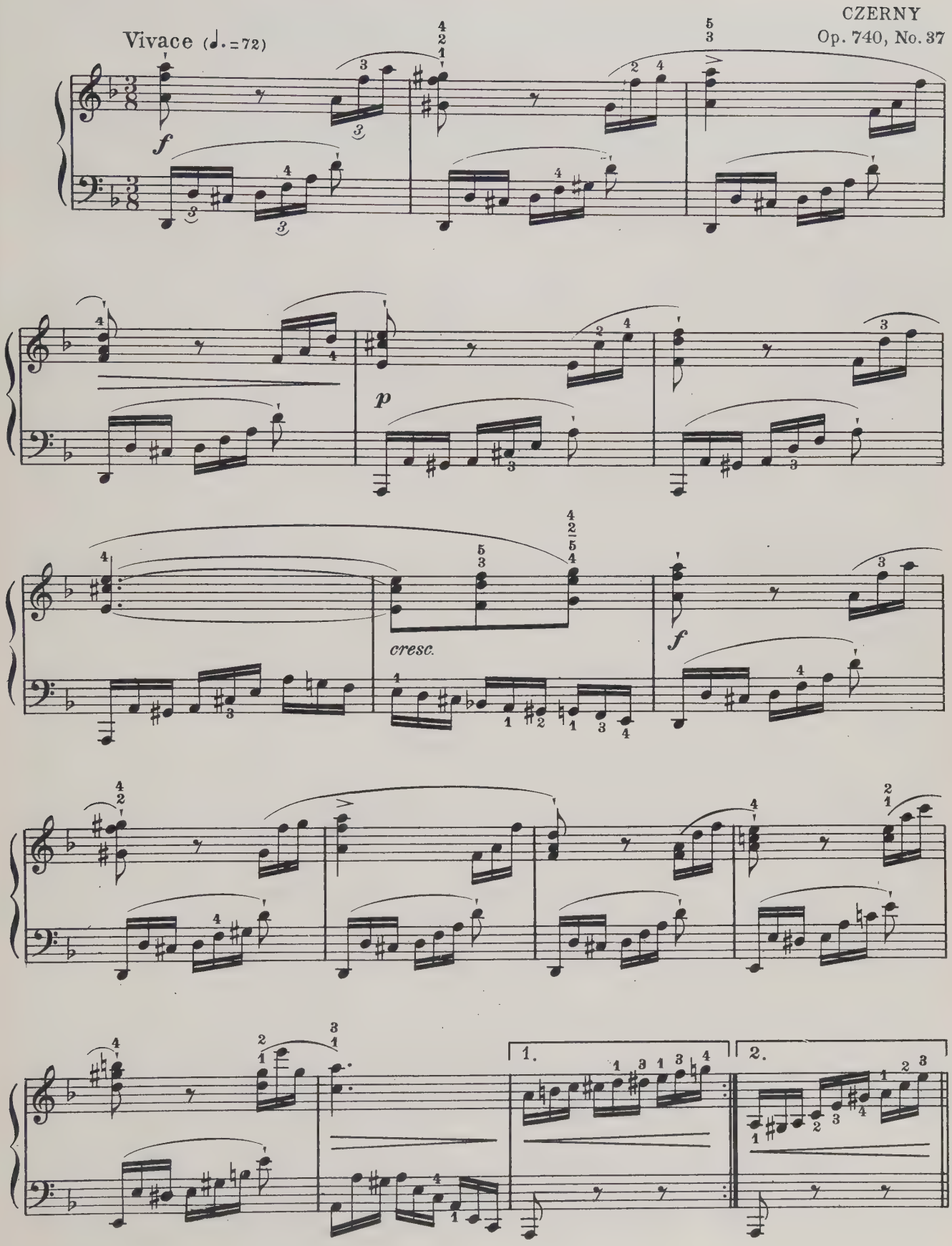


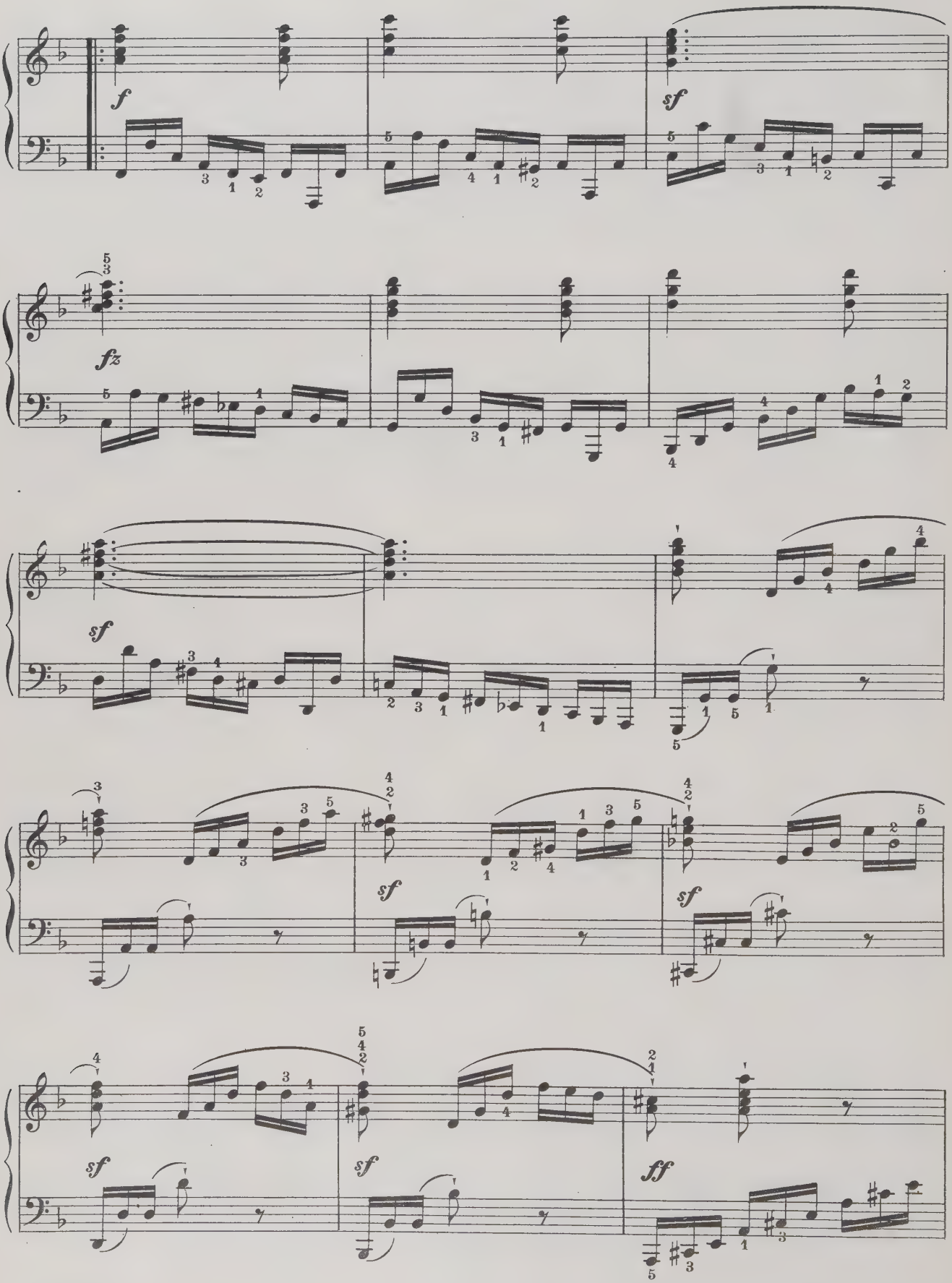

cresc.
f
p

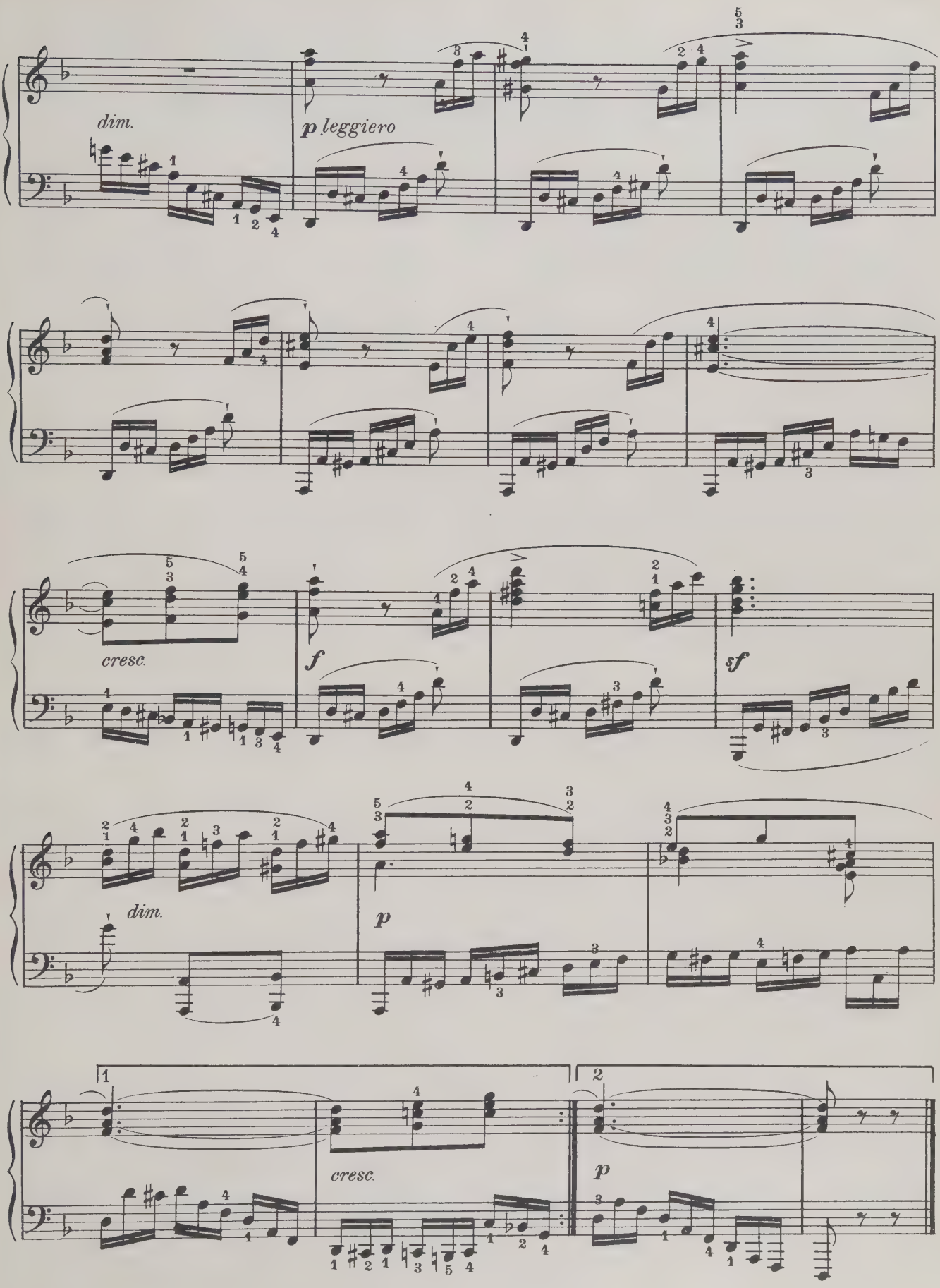

cresc.
dim.
f
tr
dim.
pp

STUDY

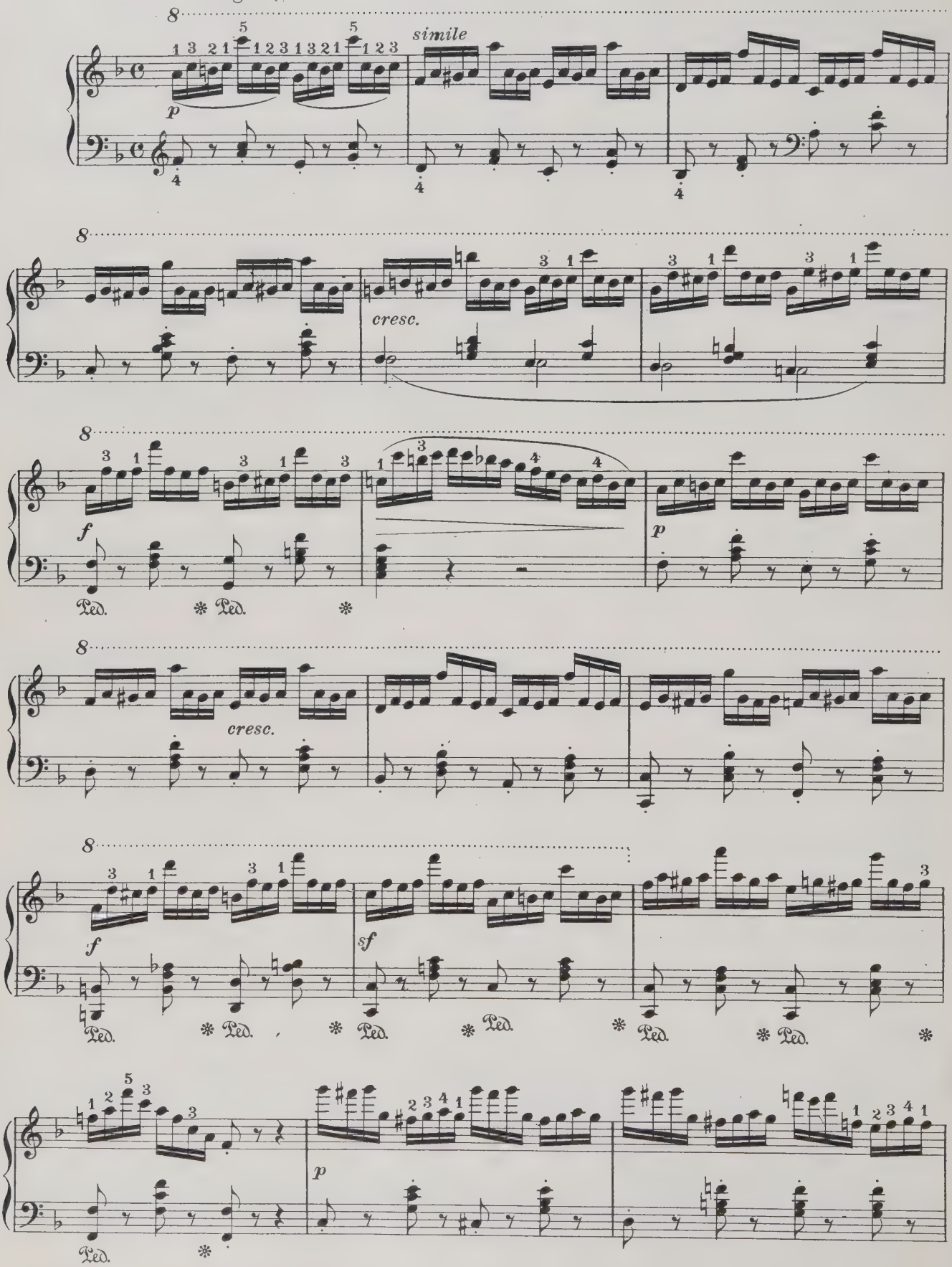
CZERNY
Op. 740, No. 37

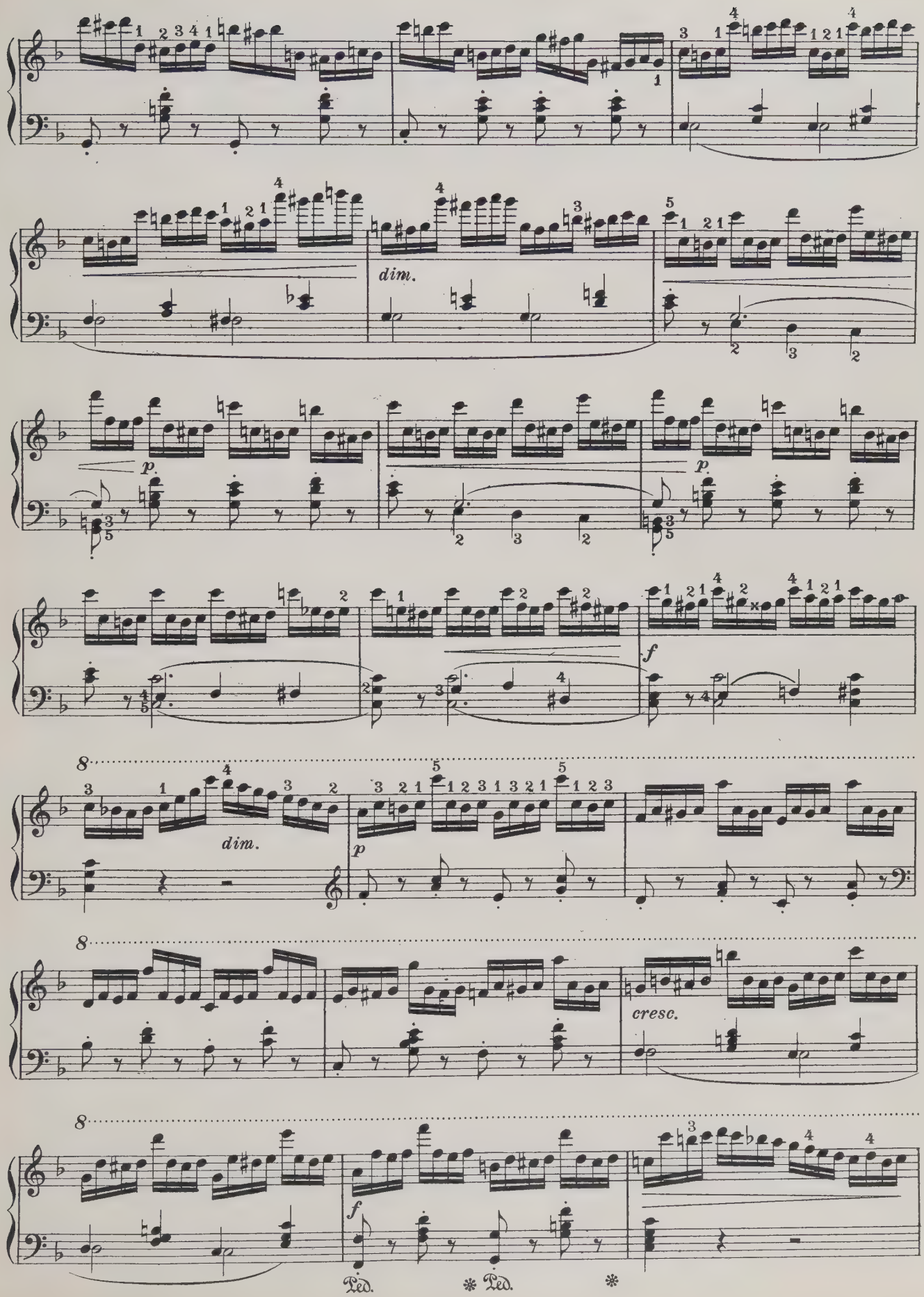


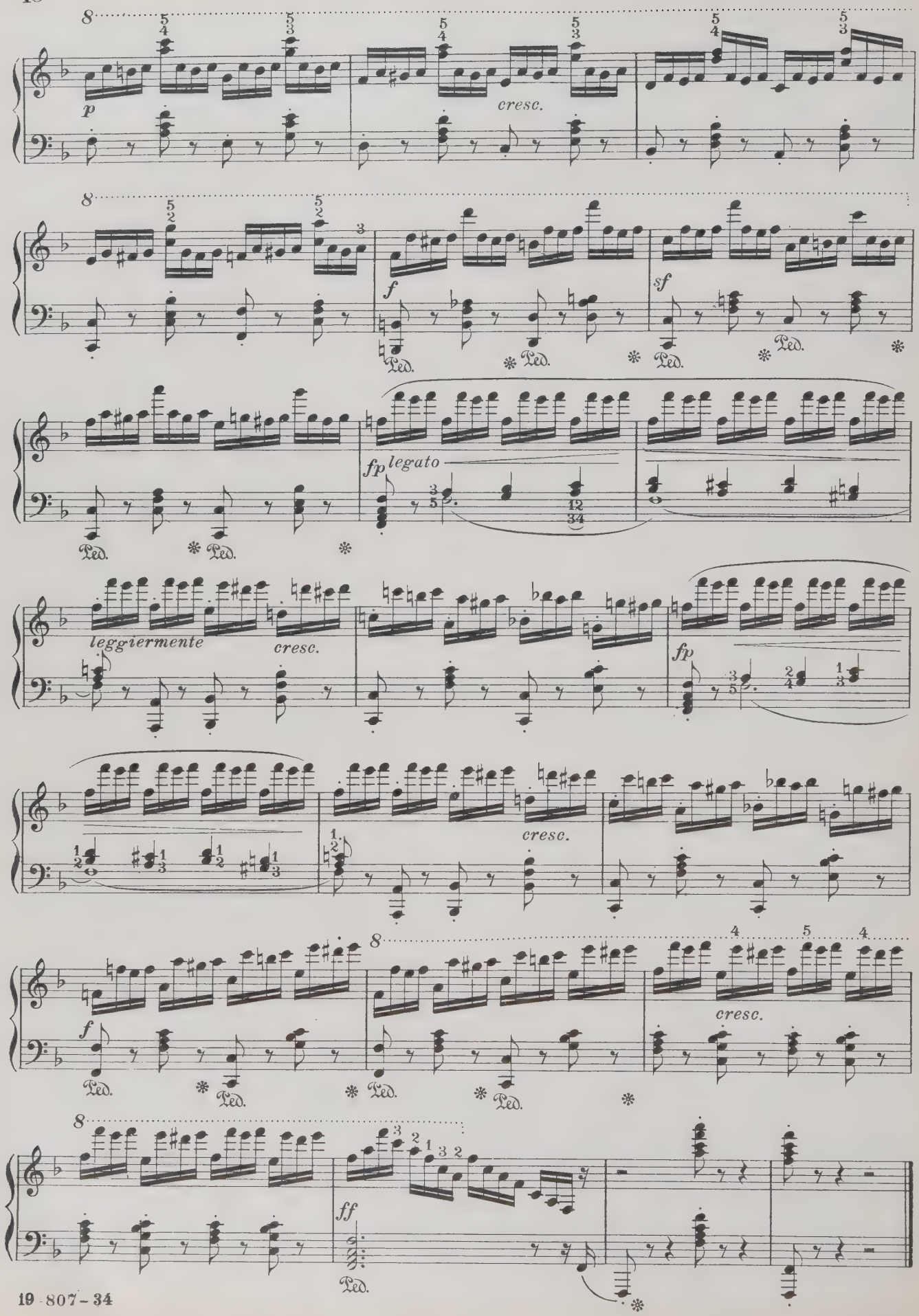

f
sf
fz
sf
sf
sf
sf
sf
ff


dim.
p leggiero
cresc.
f
sf
dim.
p
1
2
cresc.
p

Molto Allegro (𝅗𝅥 = 88) STUDY IN F MAJOR CZERNY. Op. 740




dim.
p
p
f
dim.
p
cresc.
f
Ped.
Ped.


p
cresc.
f
sf
Ped.
fp legato
leggiermente
cresc.
fp
cresc.
f
cresc.
ff

For dexterity in expanded second finger crossing

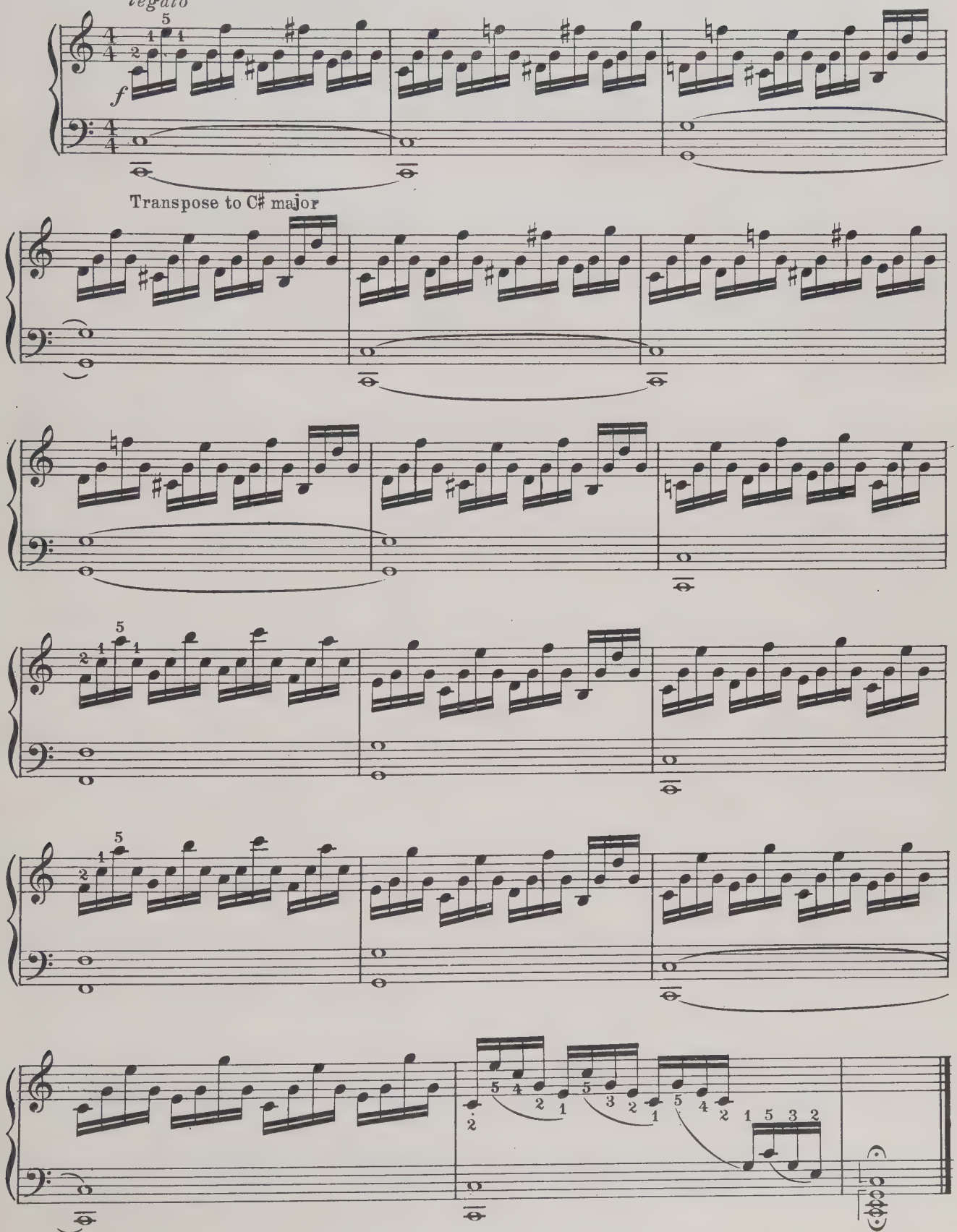
A. SCHMITT
Op. 16, No. 4

Allegro assai

legato

f

Transpose to C♯ major

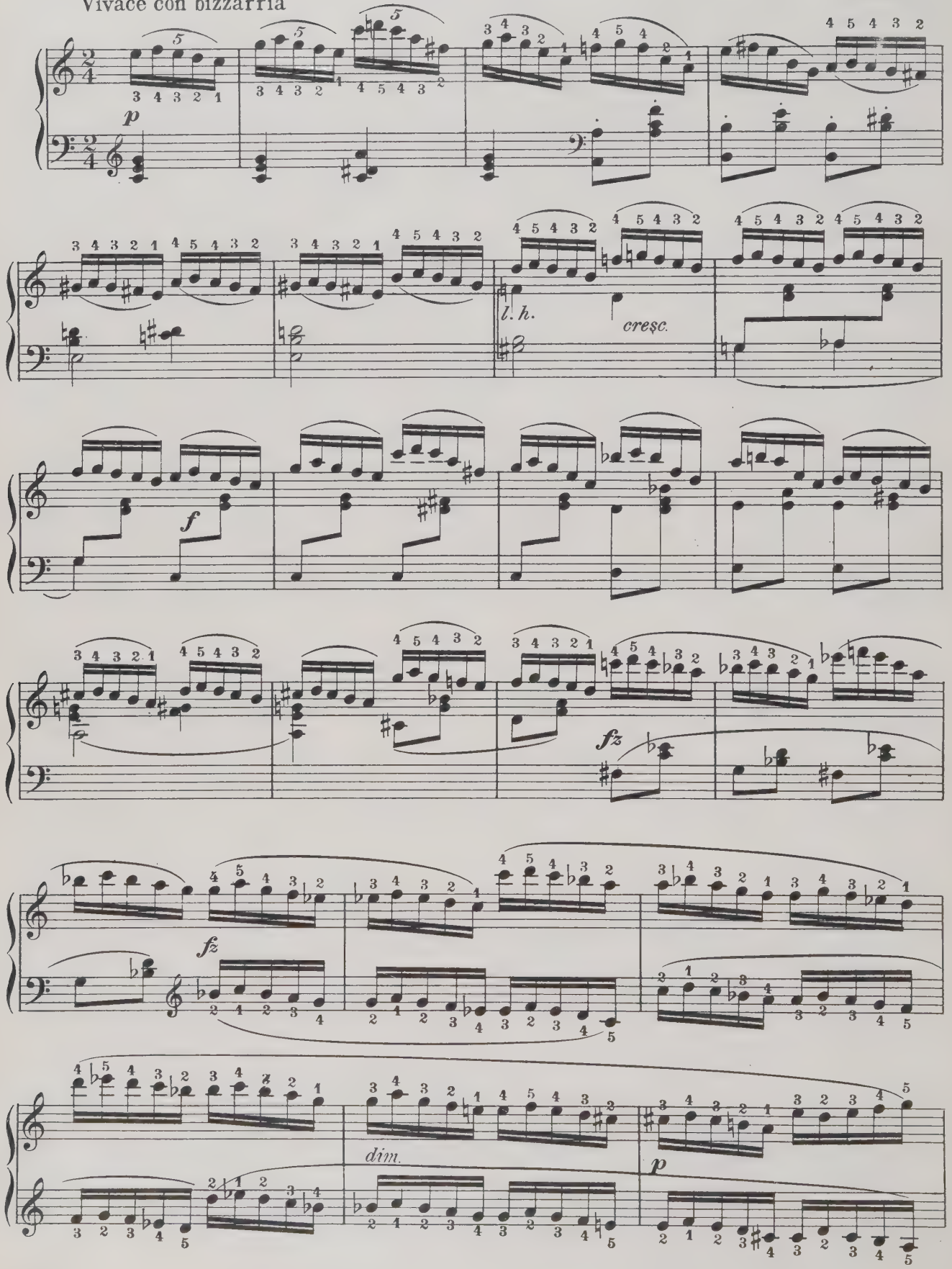


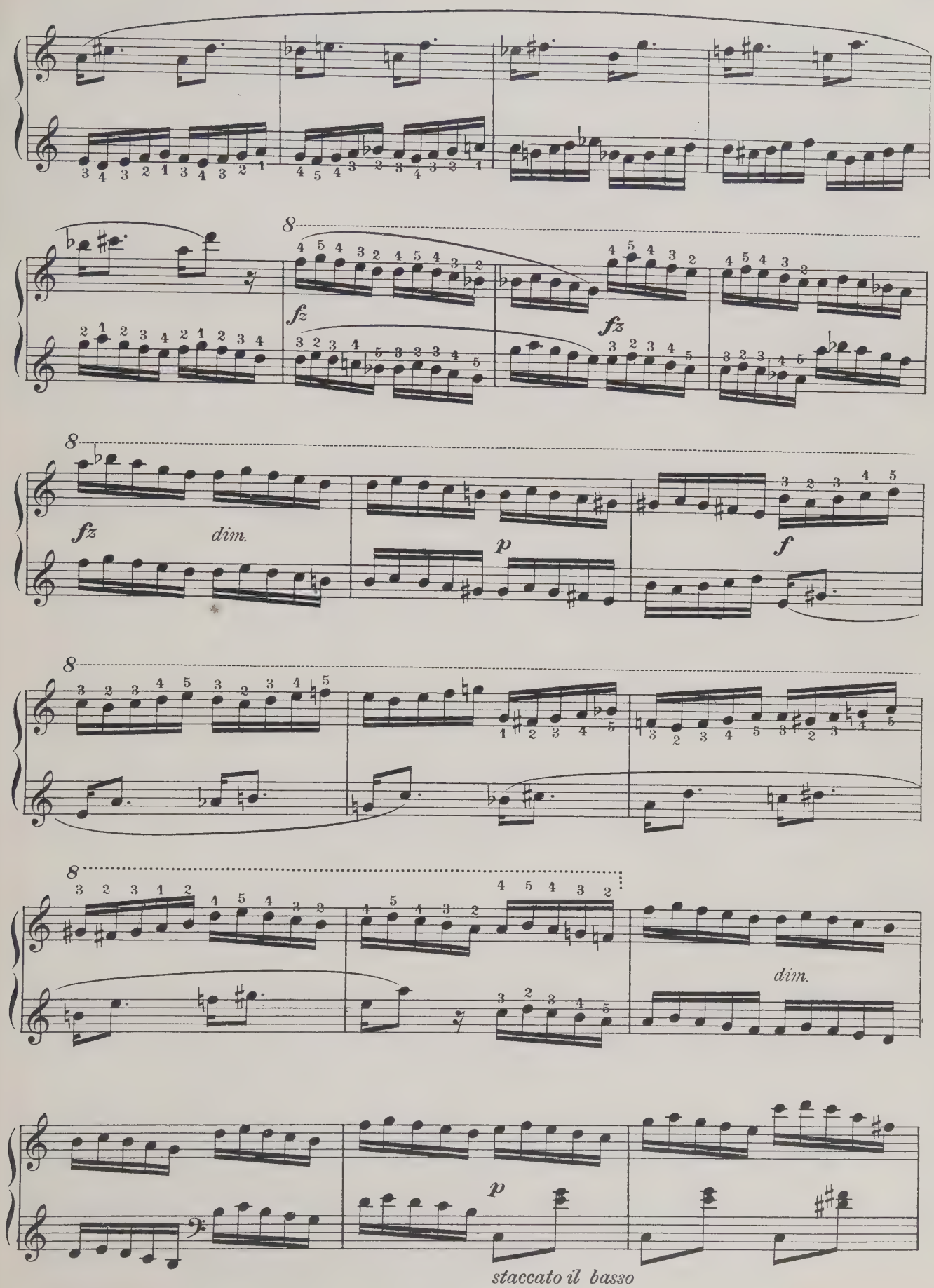
STUDY

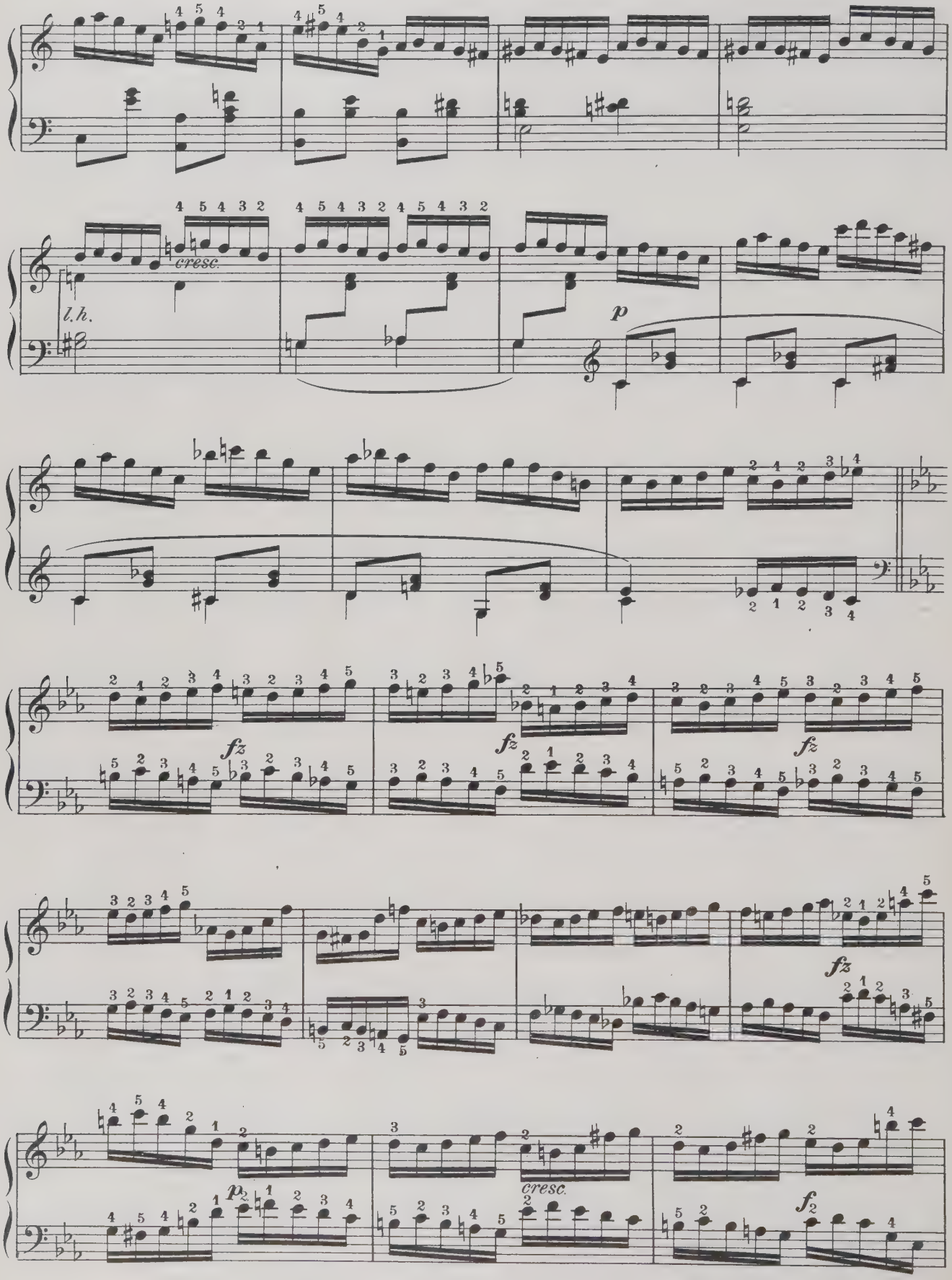
C MAJOR, No. XCV

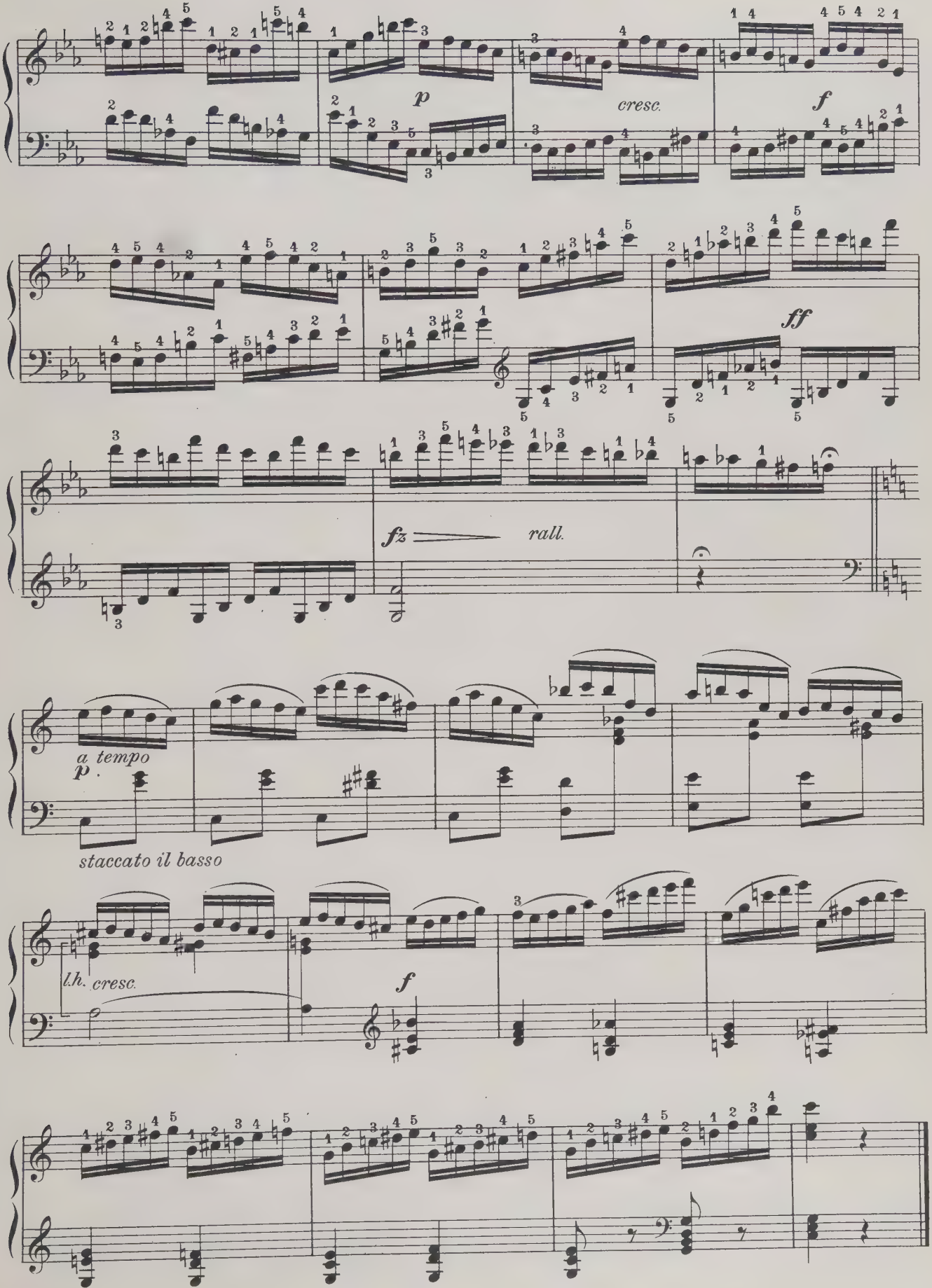
CLEMENTI

Vivace con bizzarria




8
fz
fz
fz
8
fz
dim.
p
f
8
8
dim.
p
staccato il basso

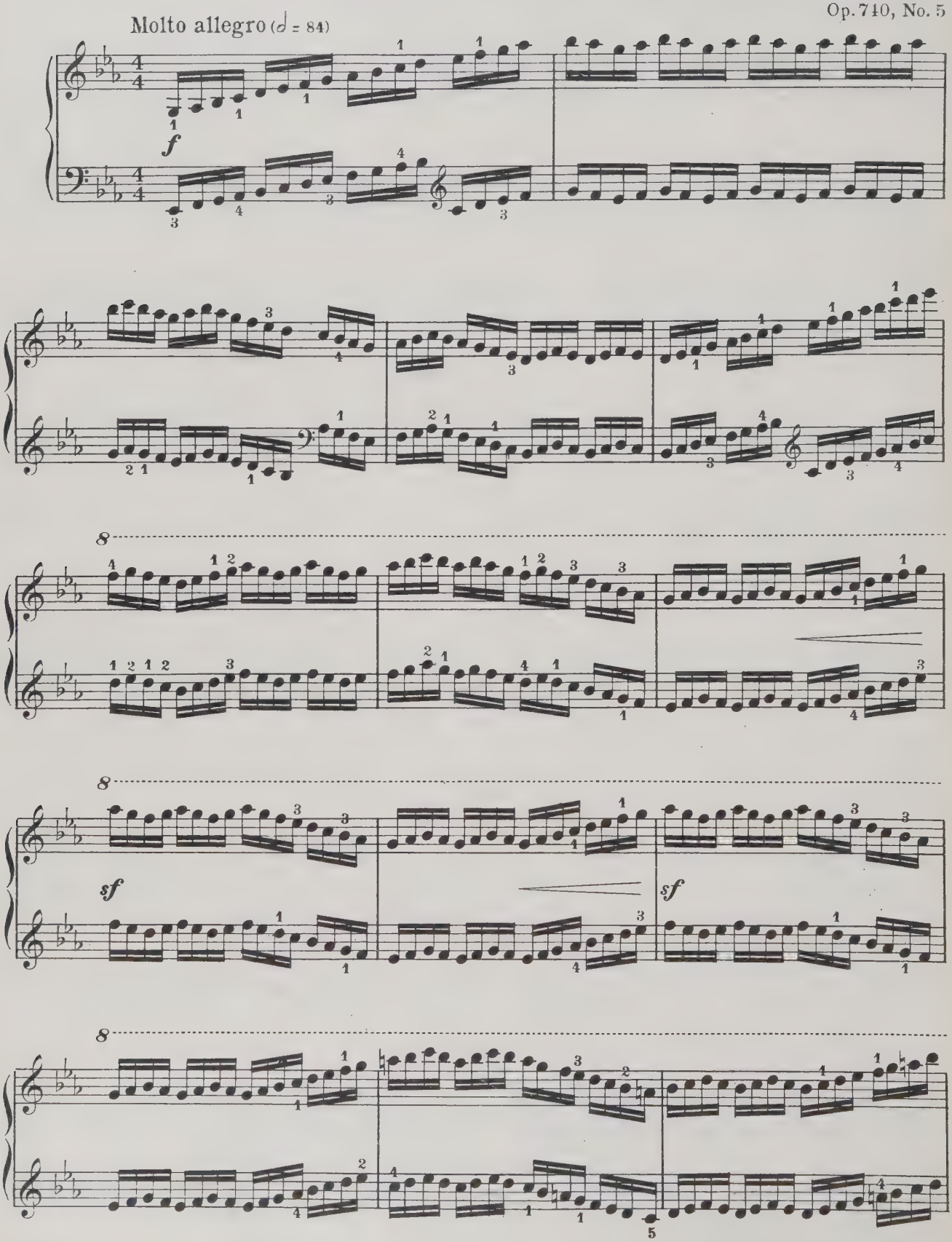

cresc.
l.h.
p
fz
fz
fz
fz
p
cresc.
f

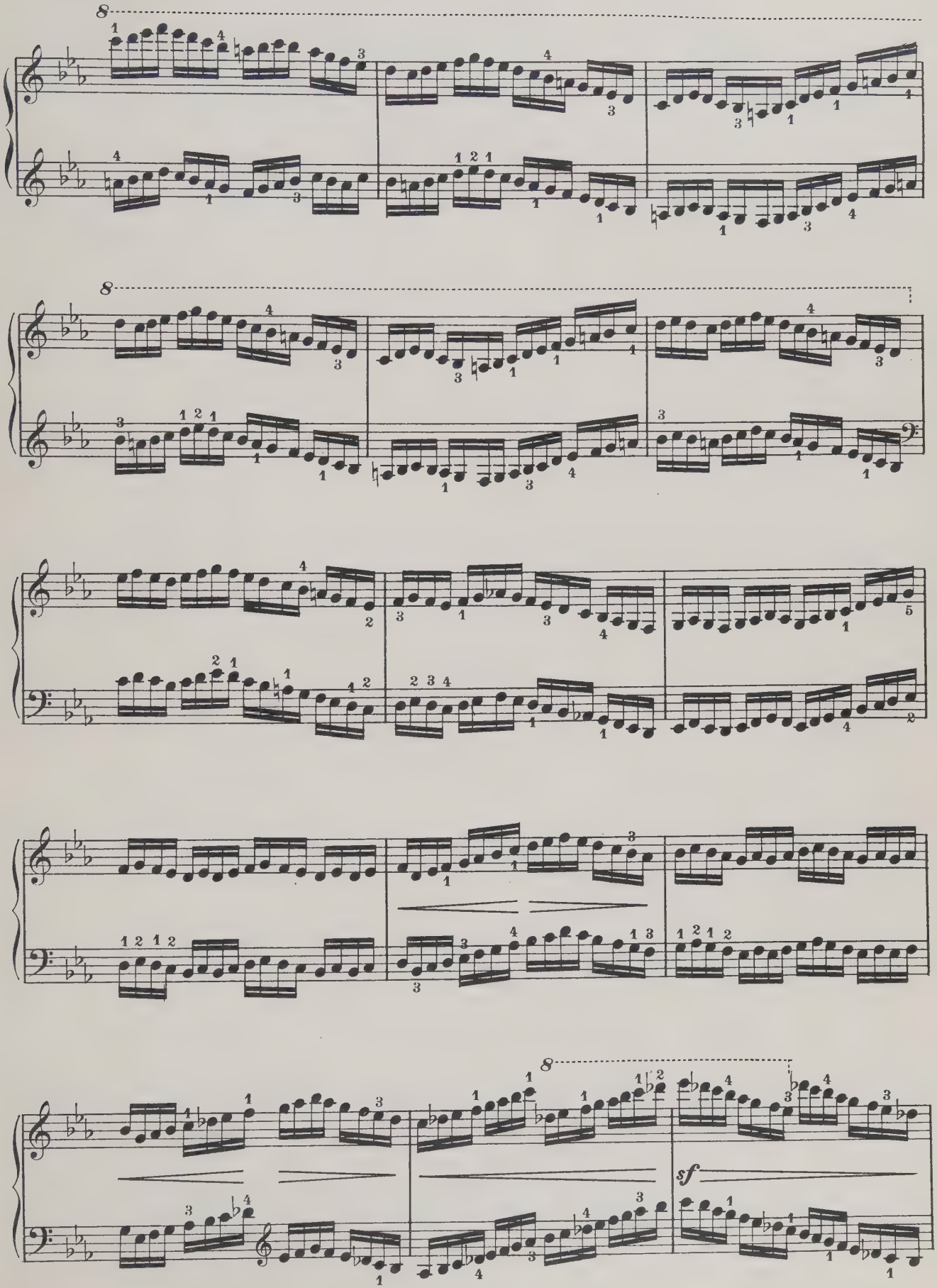

p
cresc.
f
ff
fz
rall.
a tempo
p
staccato il basso
l.h. cresc.
f

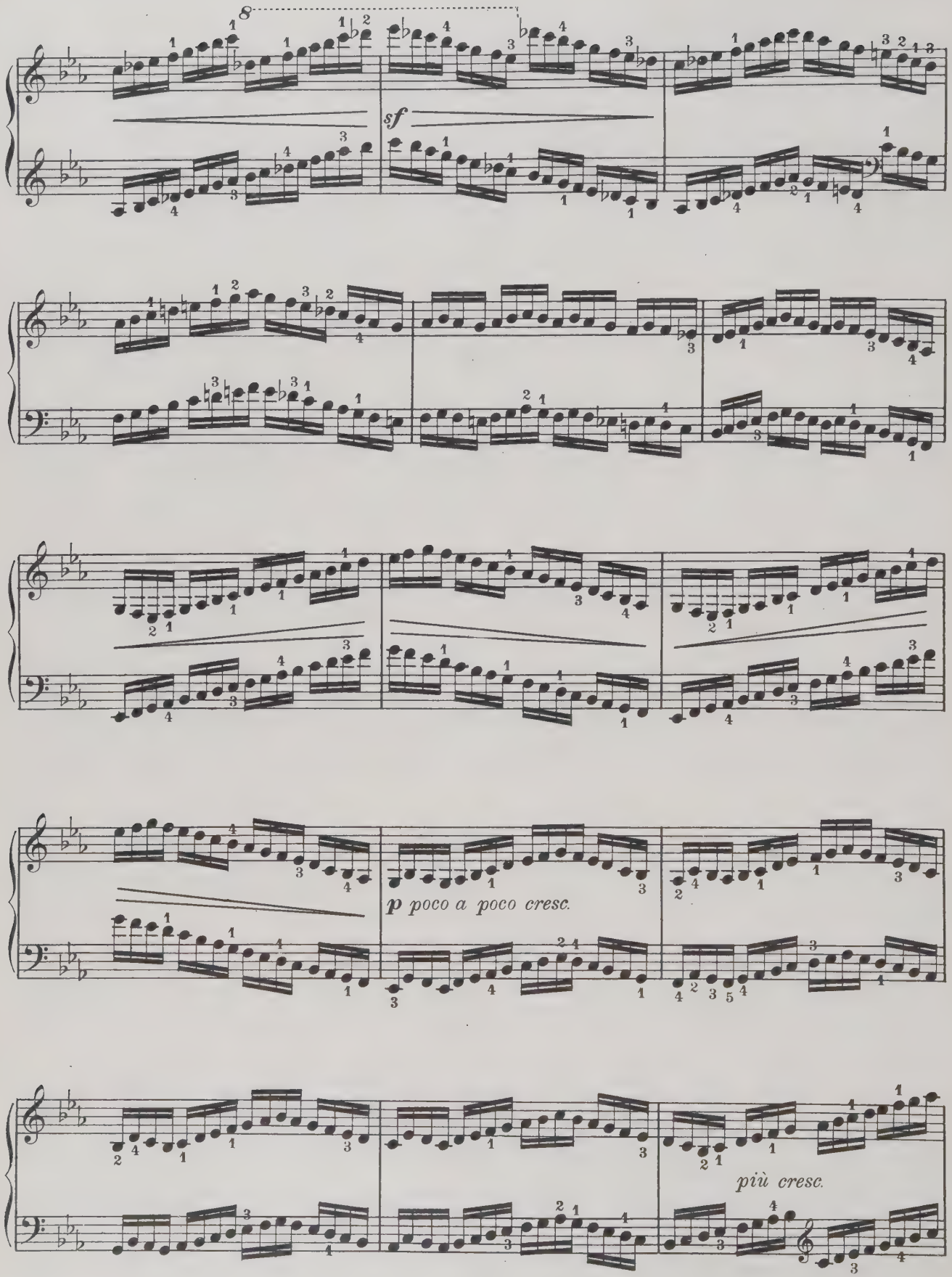
STUDY

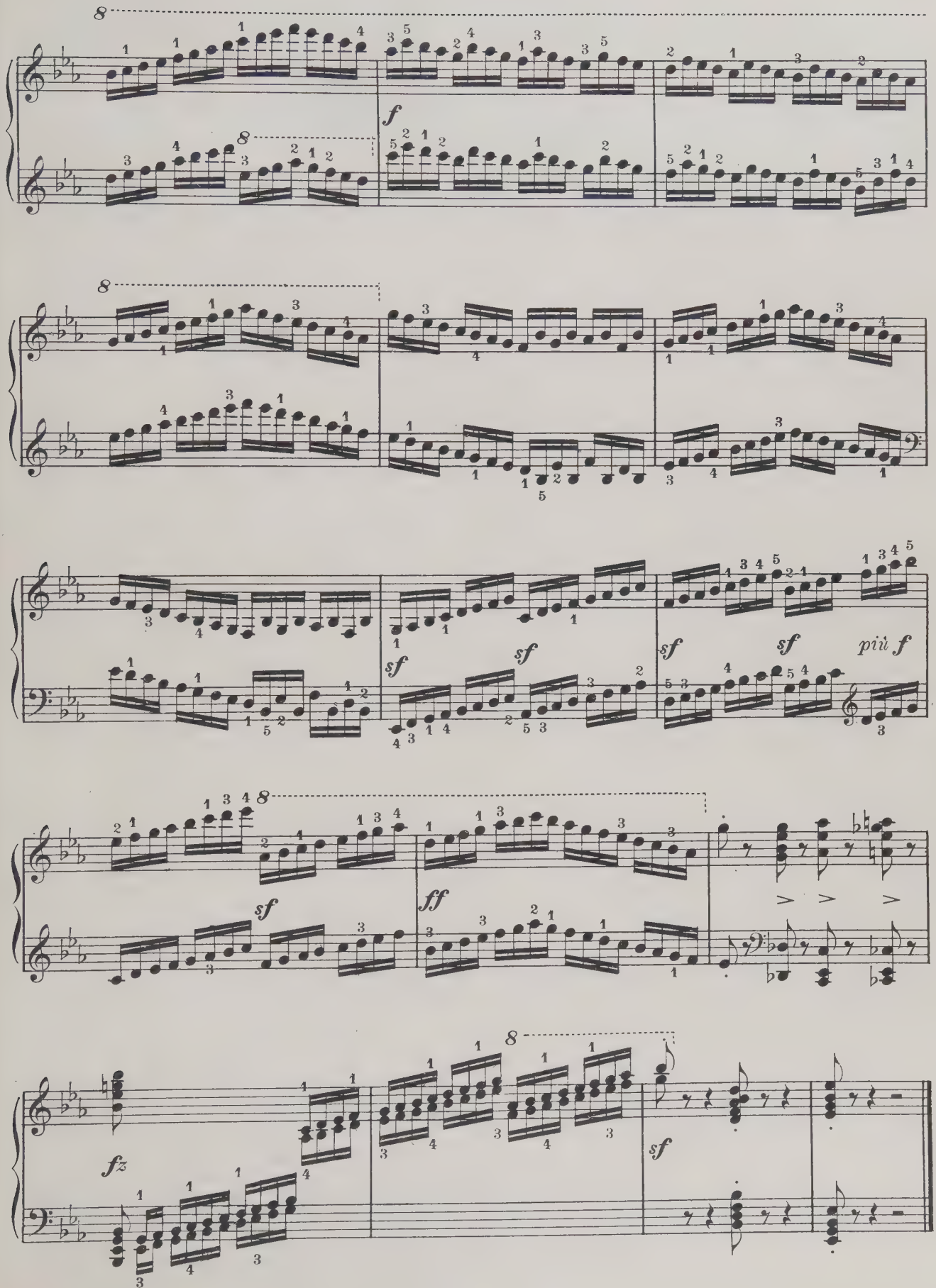
E FLAT MAJOR

CZERNY
Op. 740, No. 5




8
8
8
sf

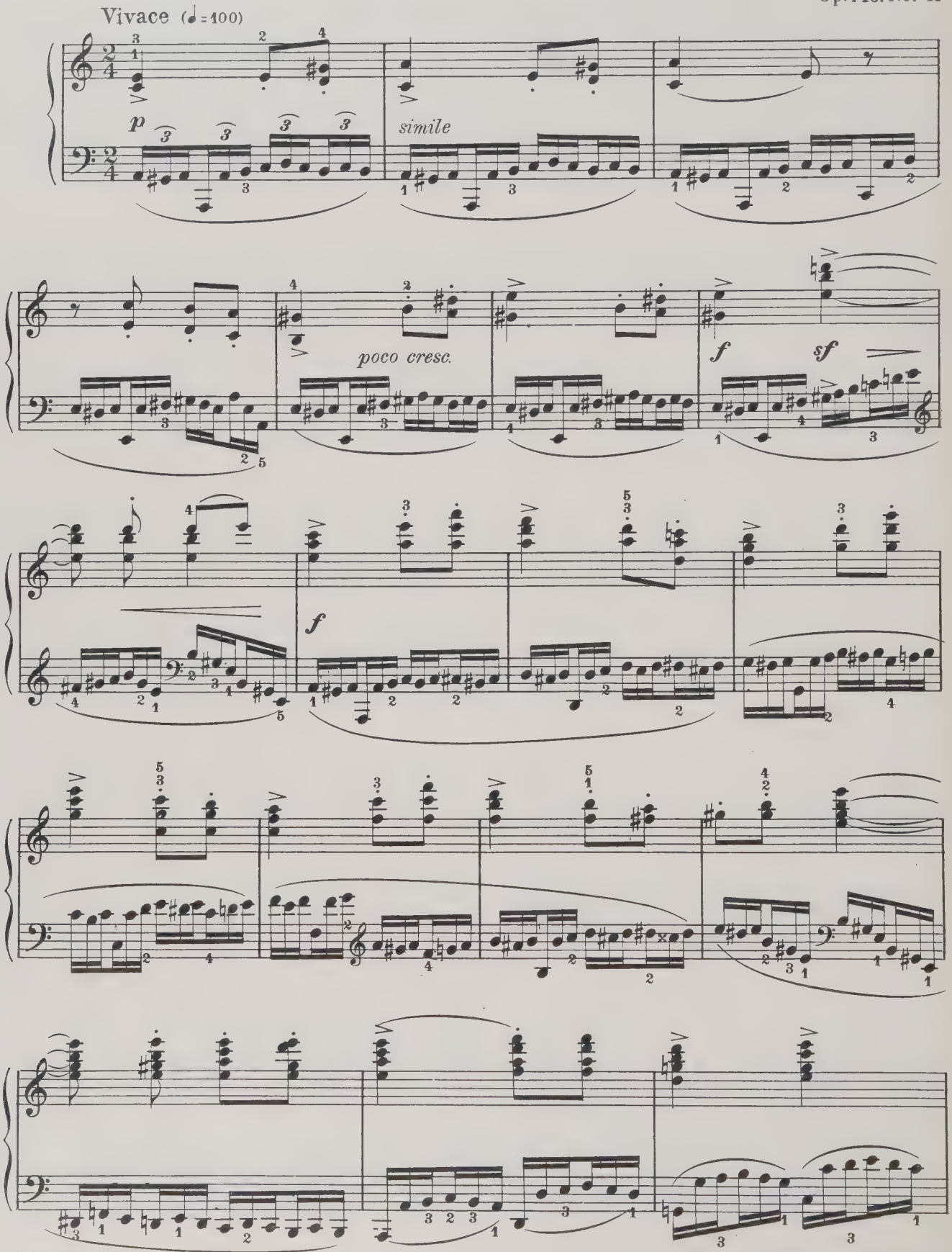

8
sf
p poco a poco cresc.
più cresc.

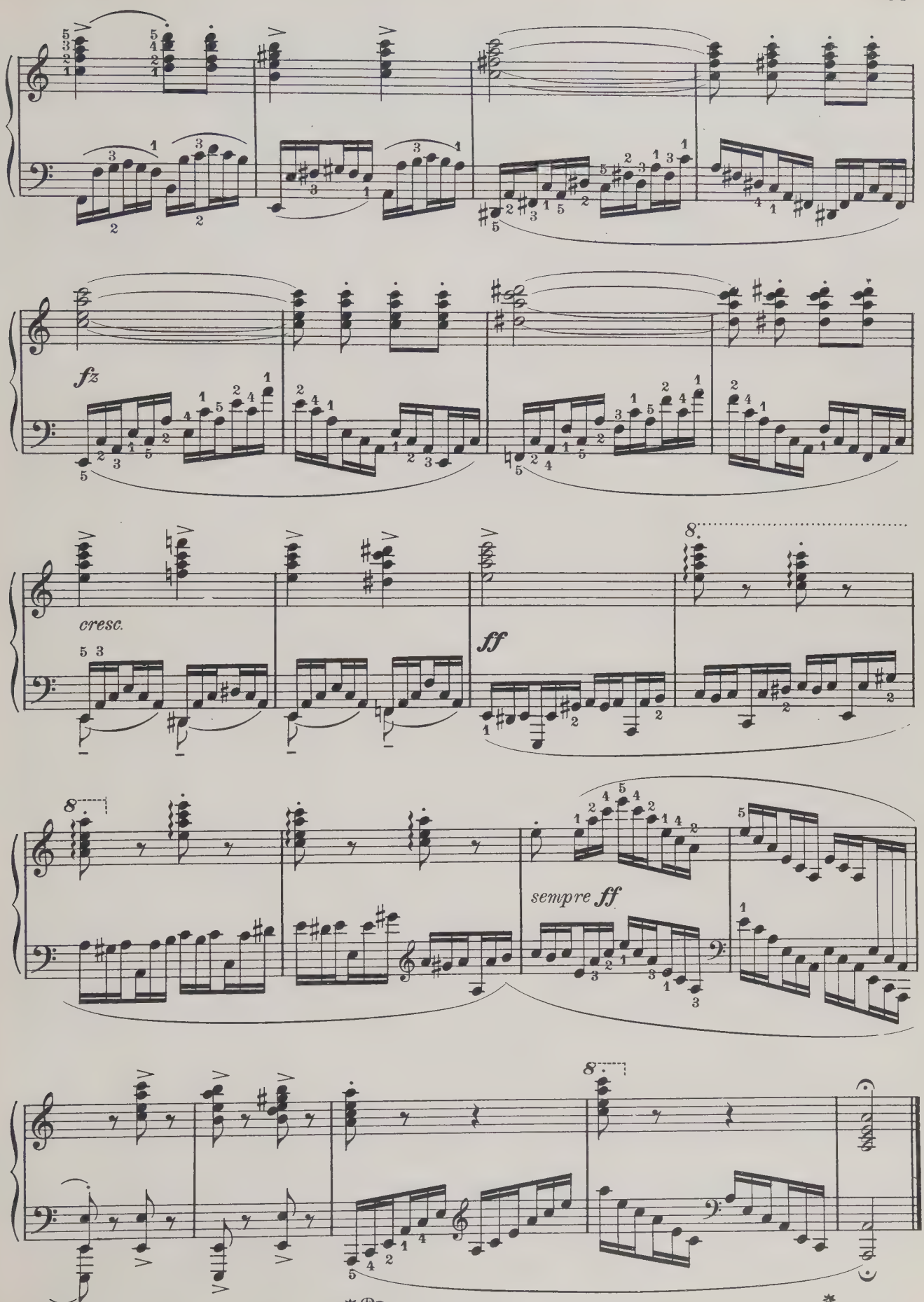

8
f
8
8
sf
sf
sf
sf
più f
8
sf
ff
fz
8
sf

STUDY

A MINOR

CZERNY
Op. 740. No. 41



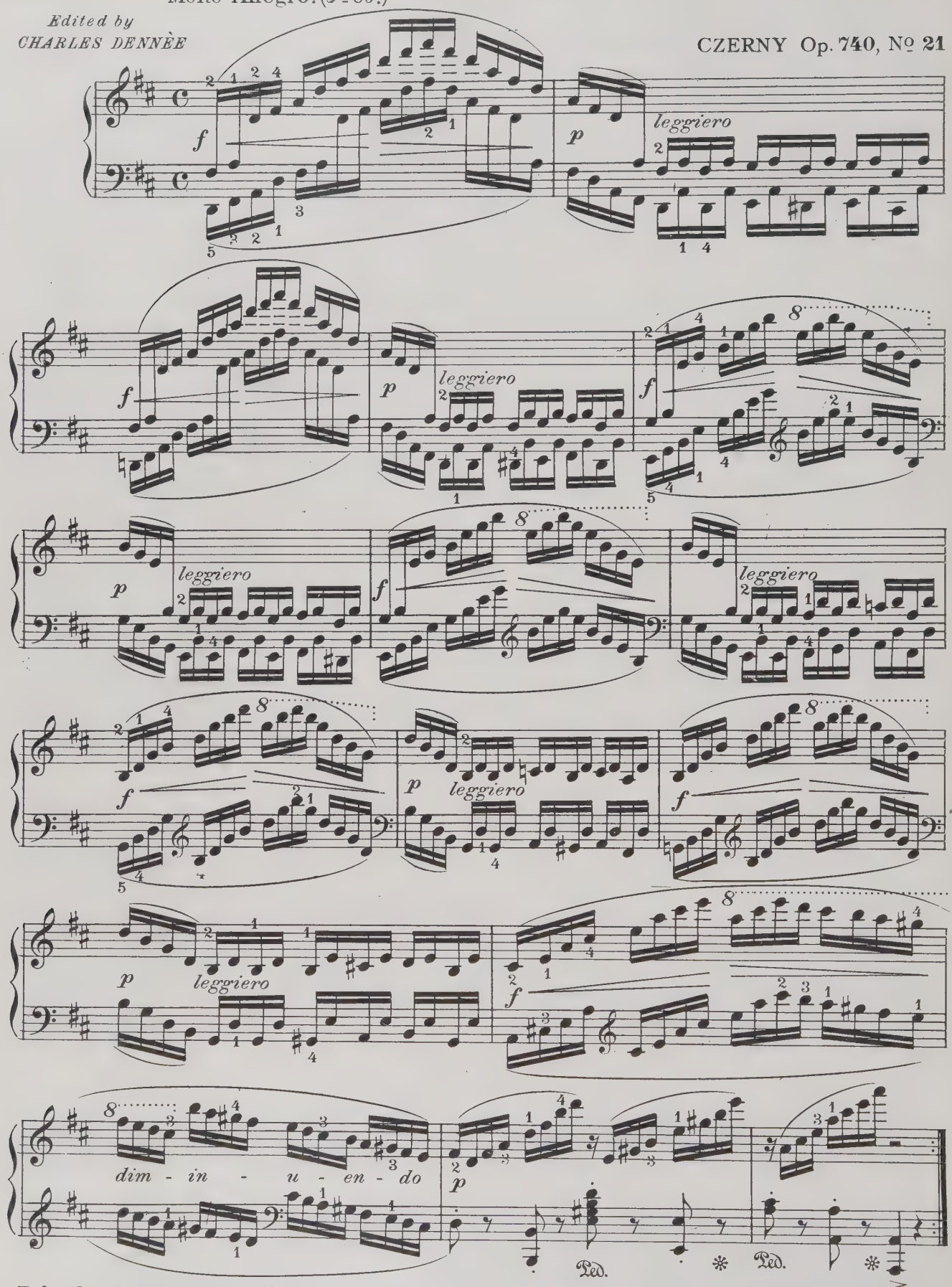

fz
cresc.
ff
8
sempre ff
Ped.

STUDY IN D MAJOR

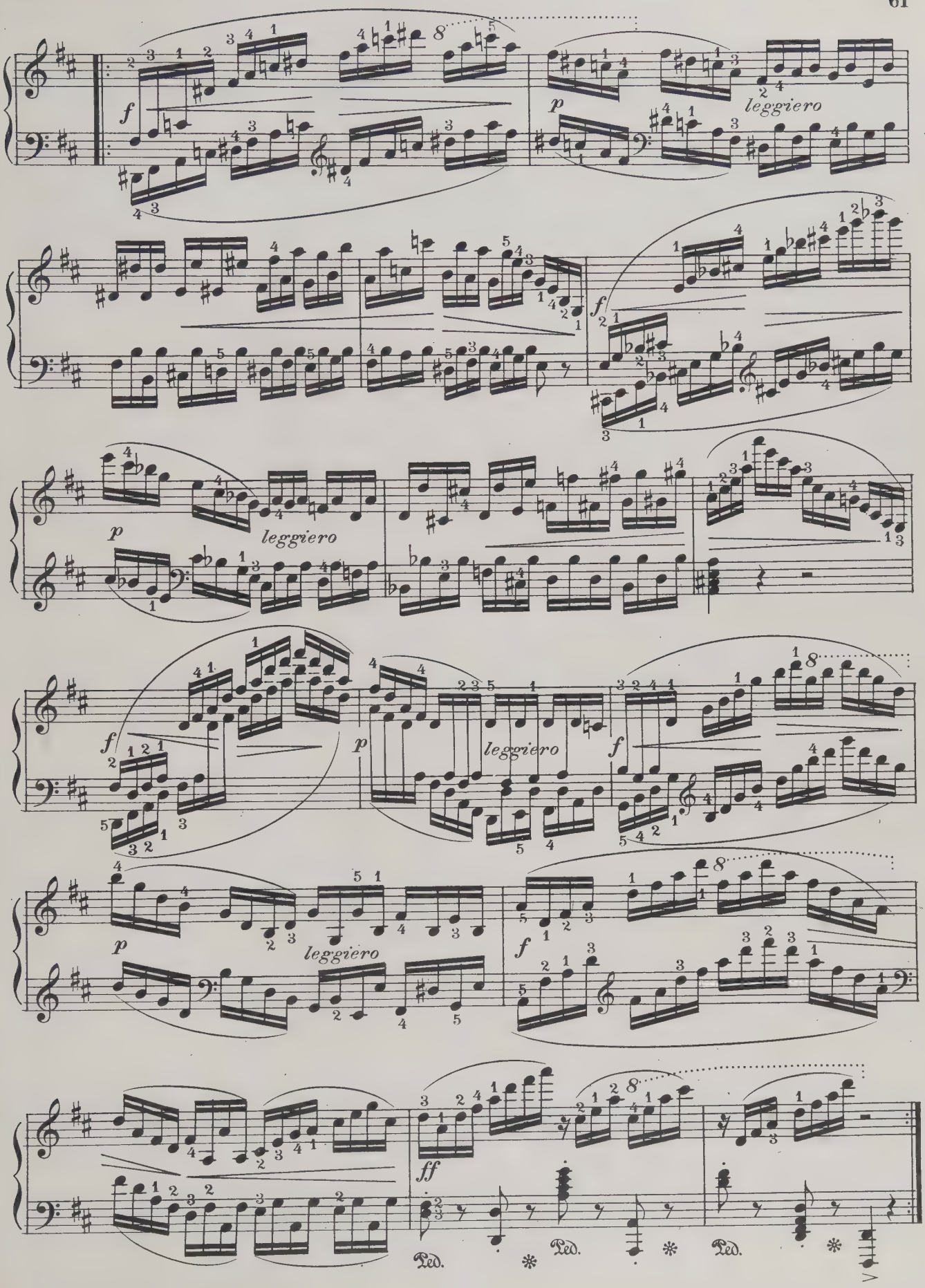
Molto Allegro. (♩ = 80.)

Edited by
CHARLES DENNÉE

CZERNY Op. 740, № 21



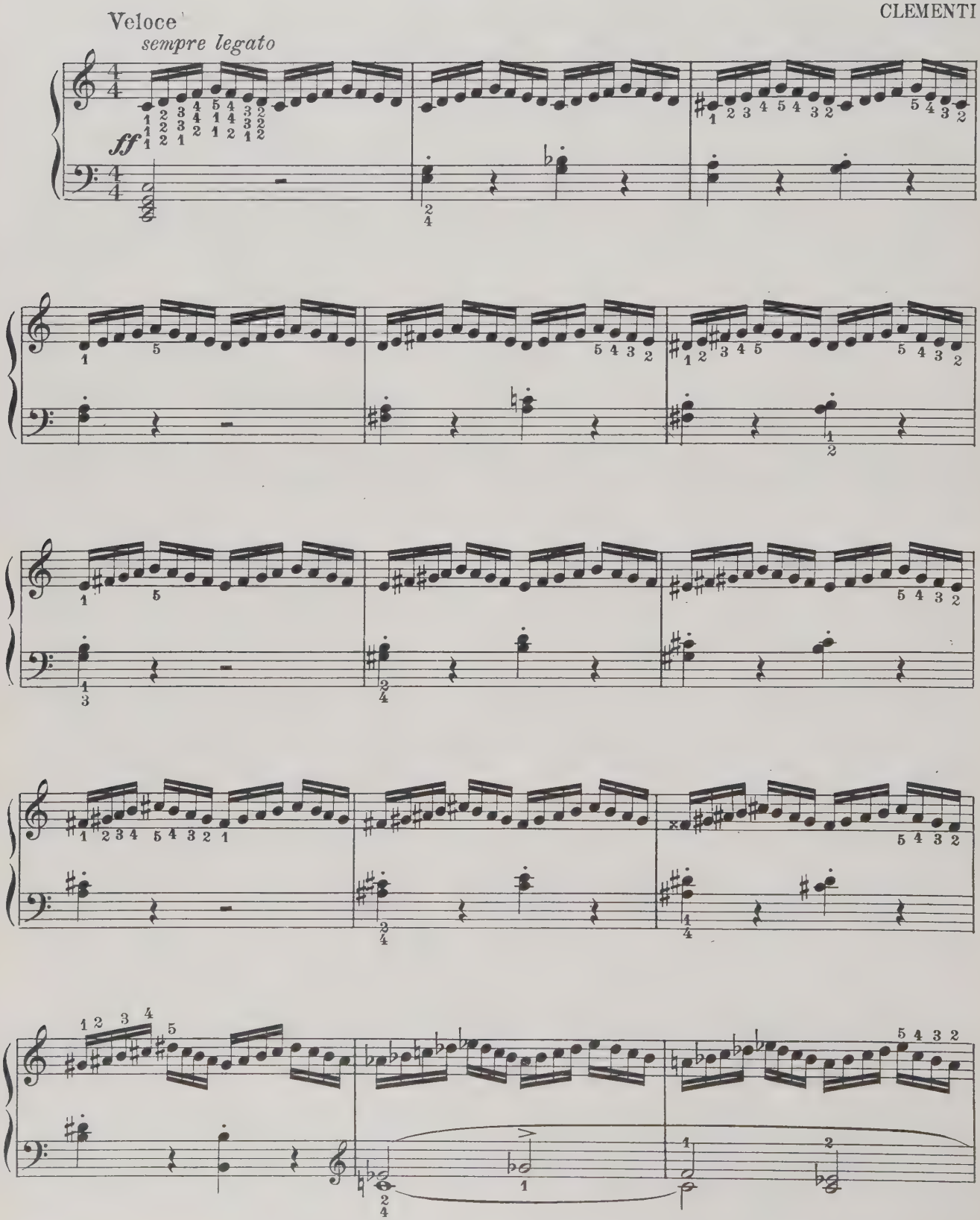
To be played with the utmost distinctness, but smoothness, of touch; strict observance of accent, shading and contrasts is imperative.

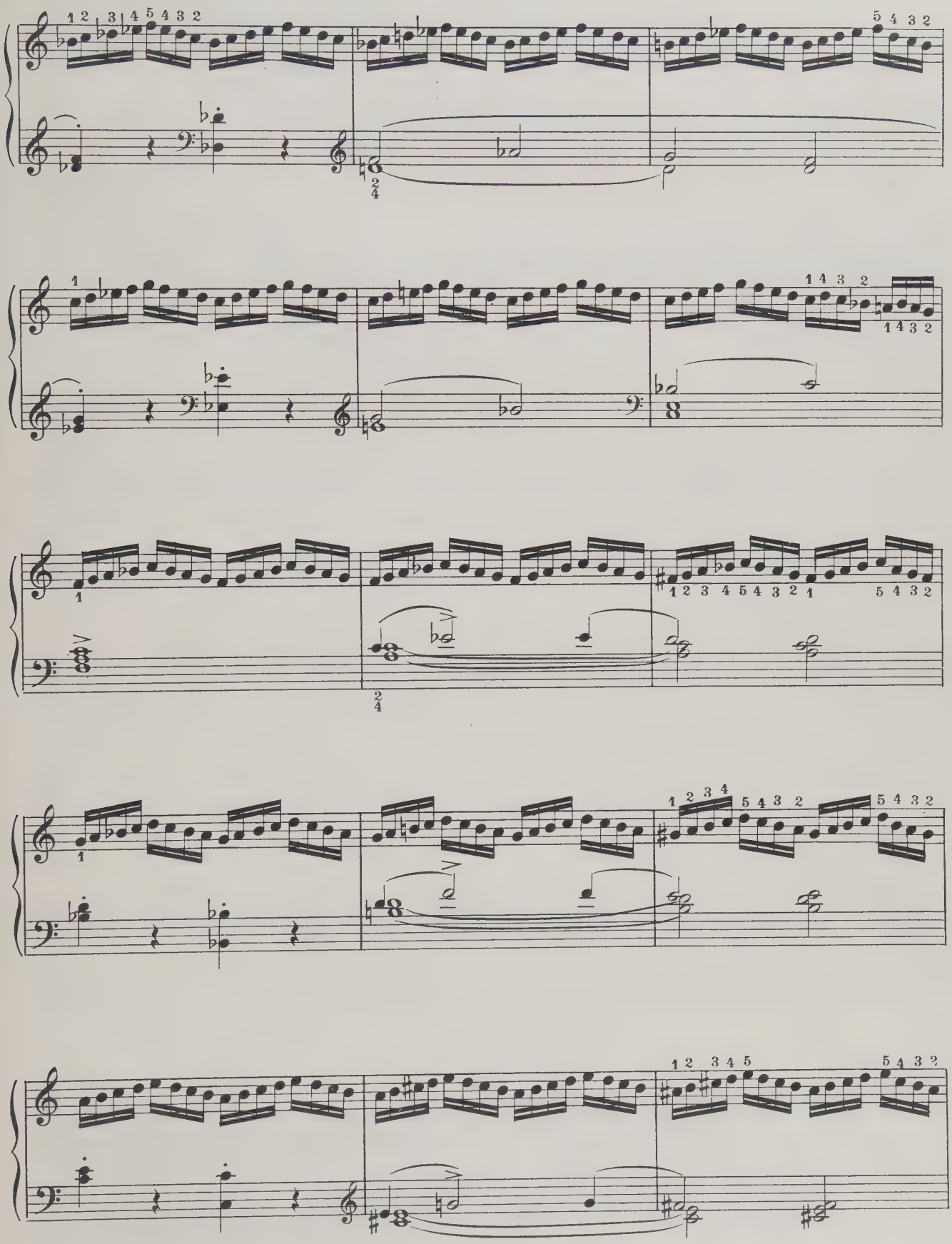

f
p
leggiero
f
p
leggiero
f
p
leggiero
f
p
leggiero
f
ff
Ped.
Ped.
Ped.

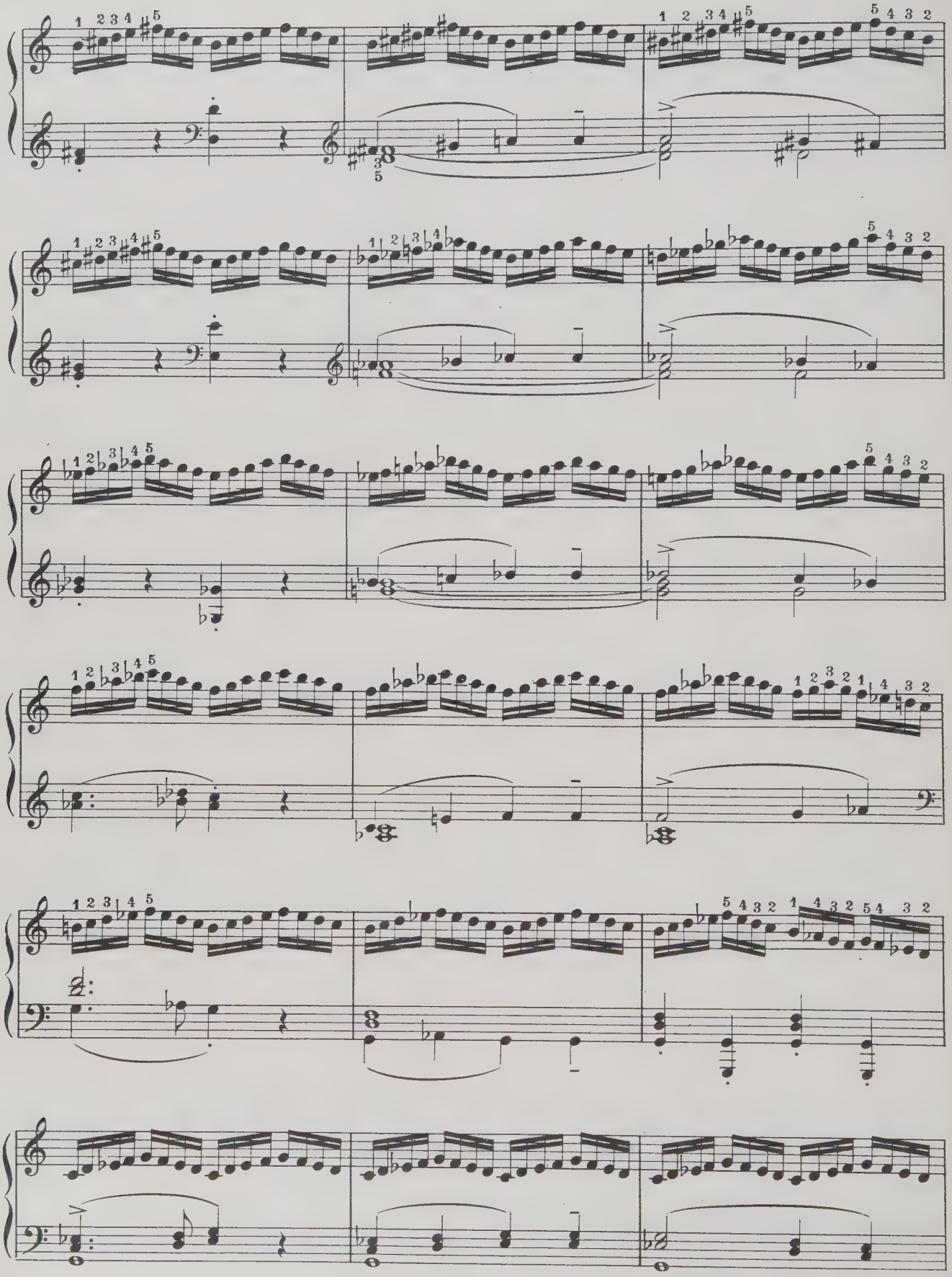
STUDY

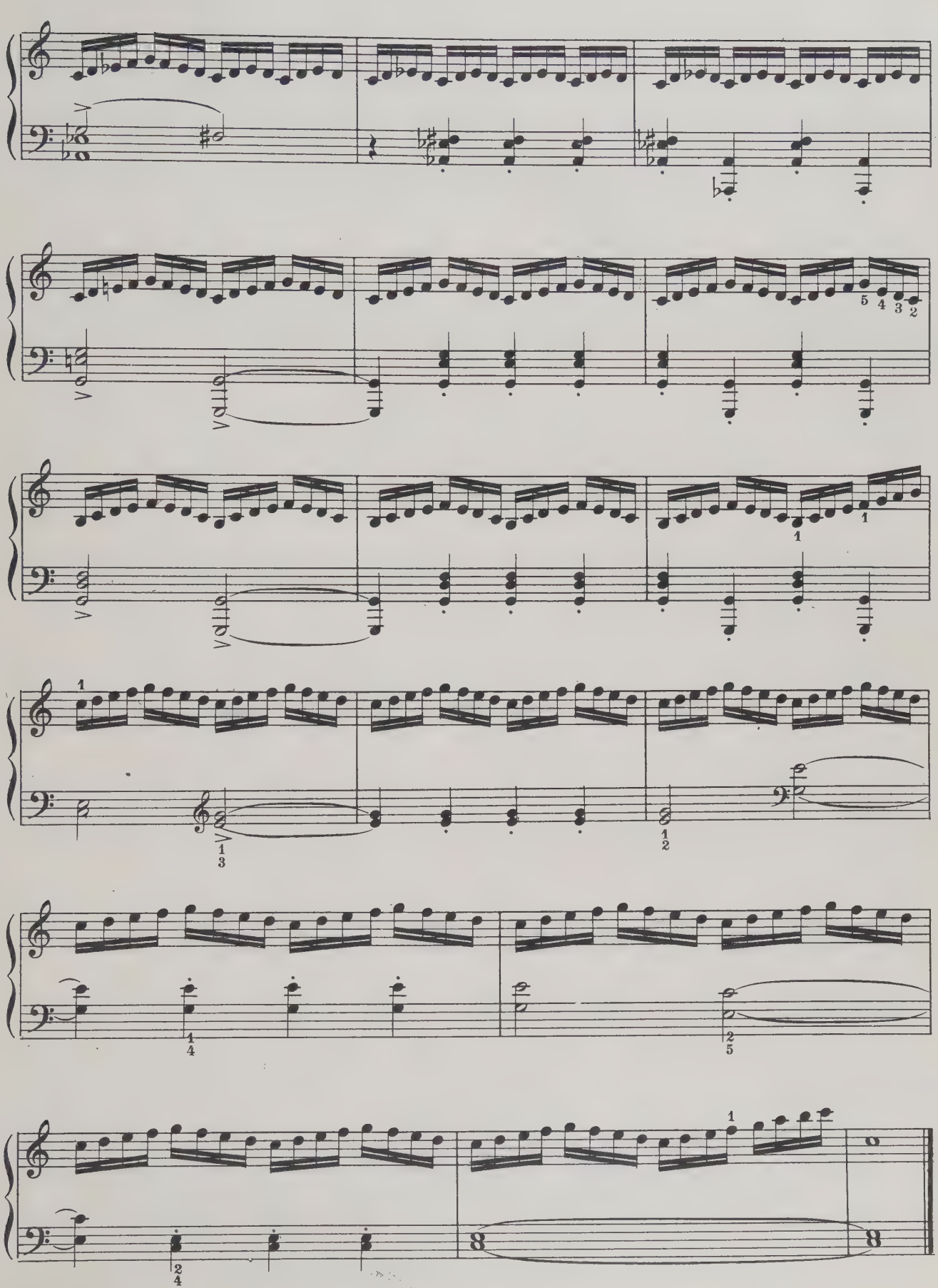
C MAJOR, No. XVI

CLEMENTI









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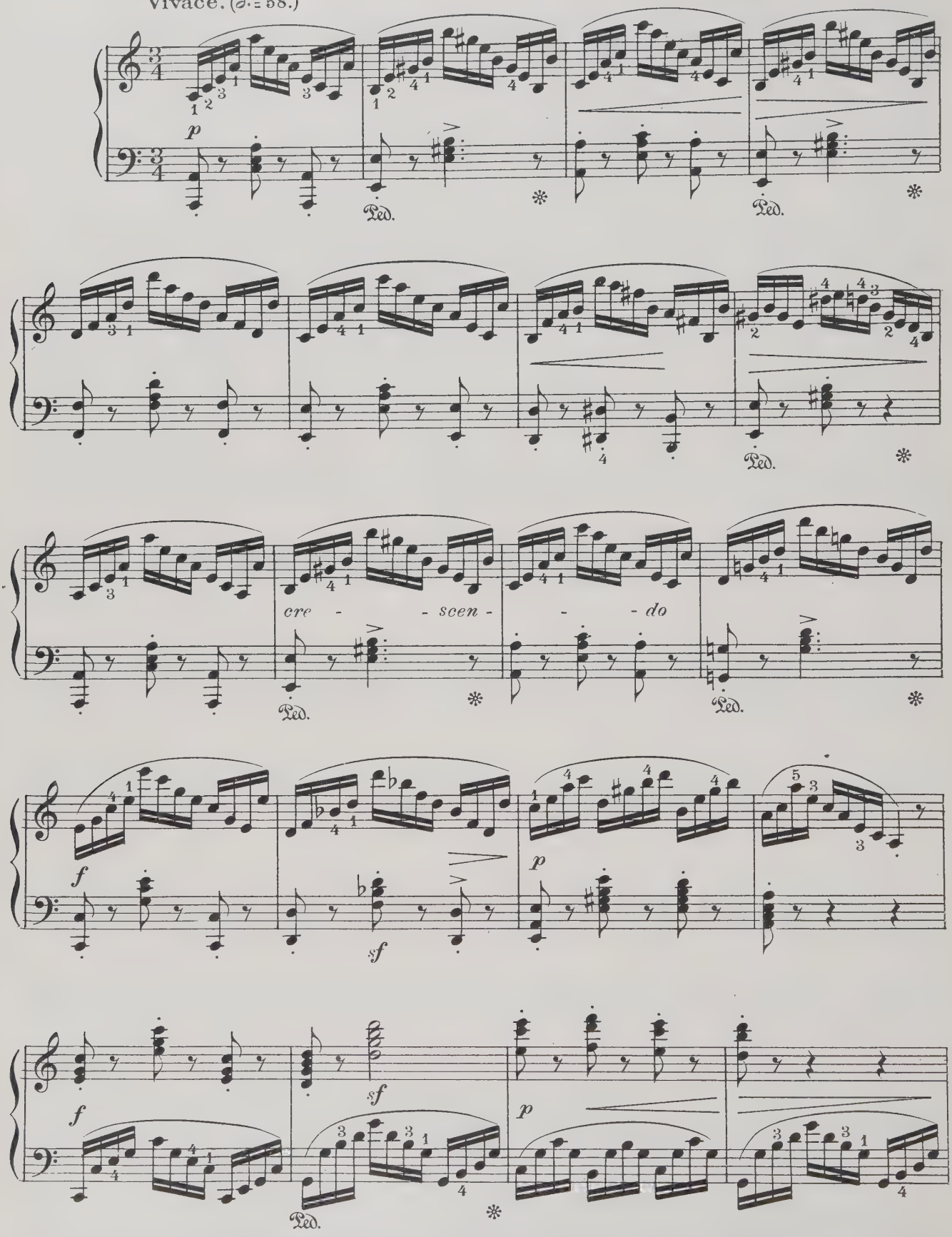
CHARLES DENNÉE

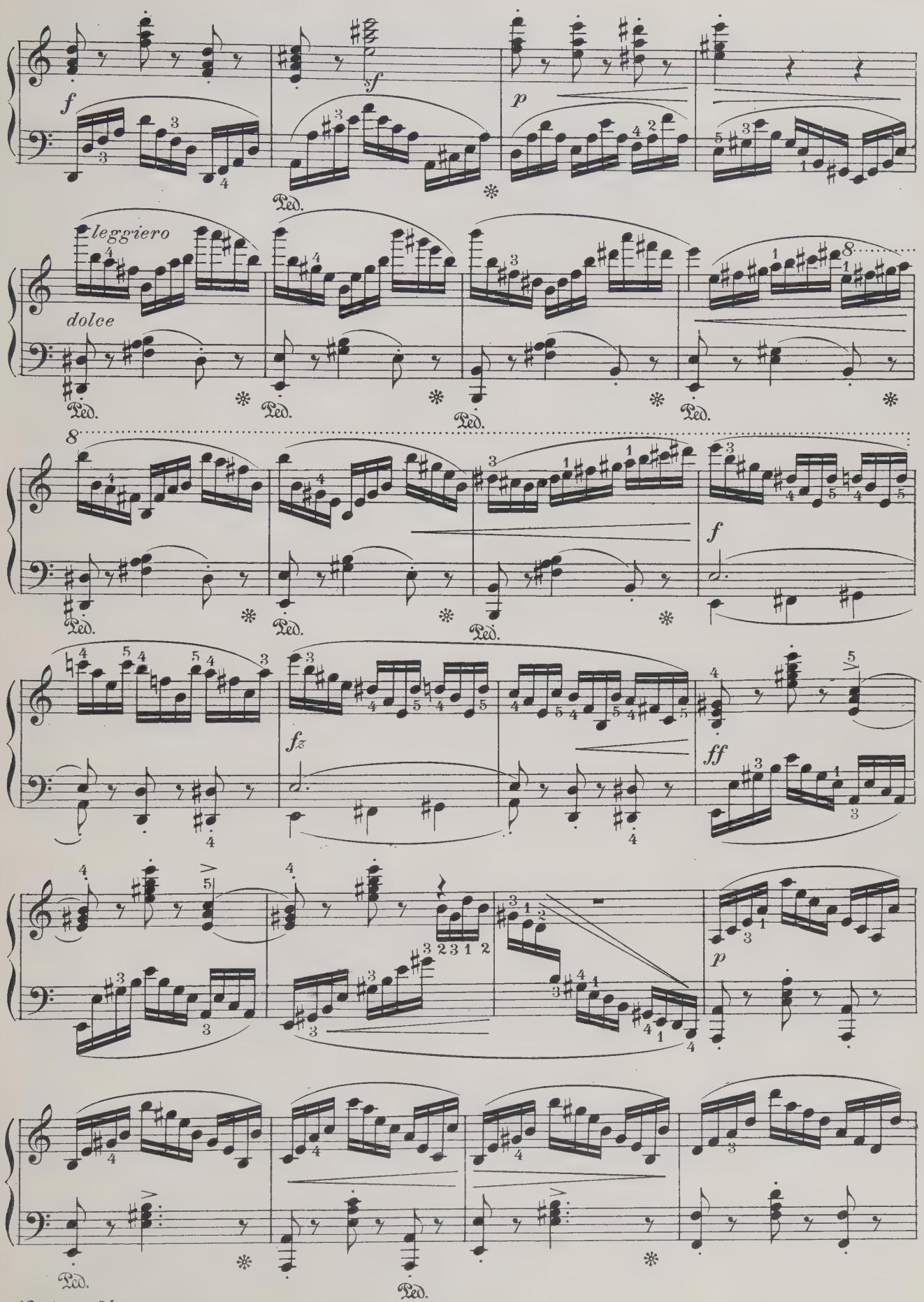
STUDY IN A MINOR

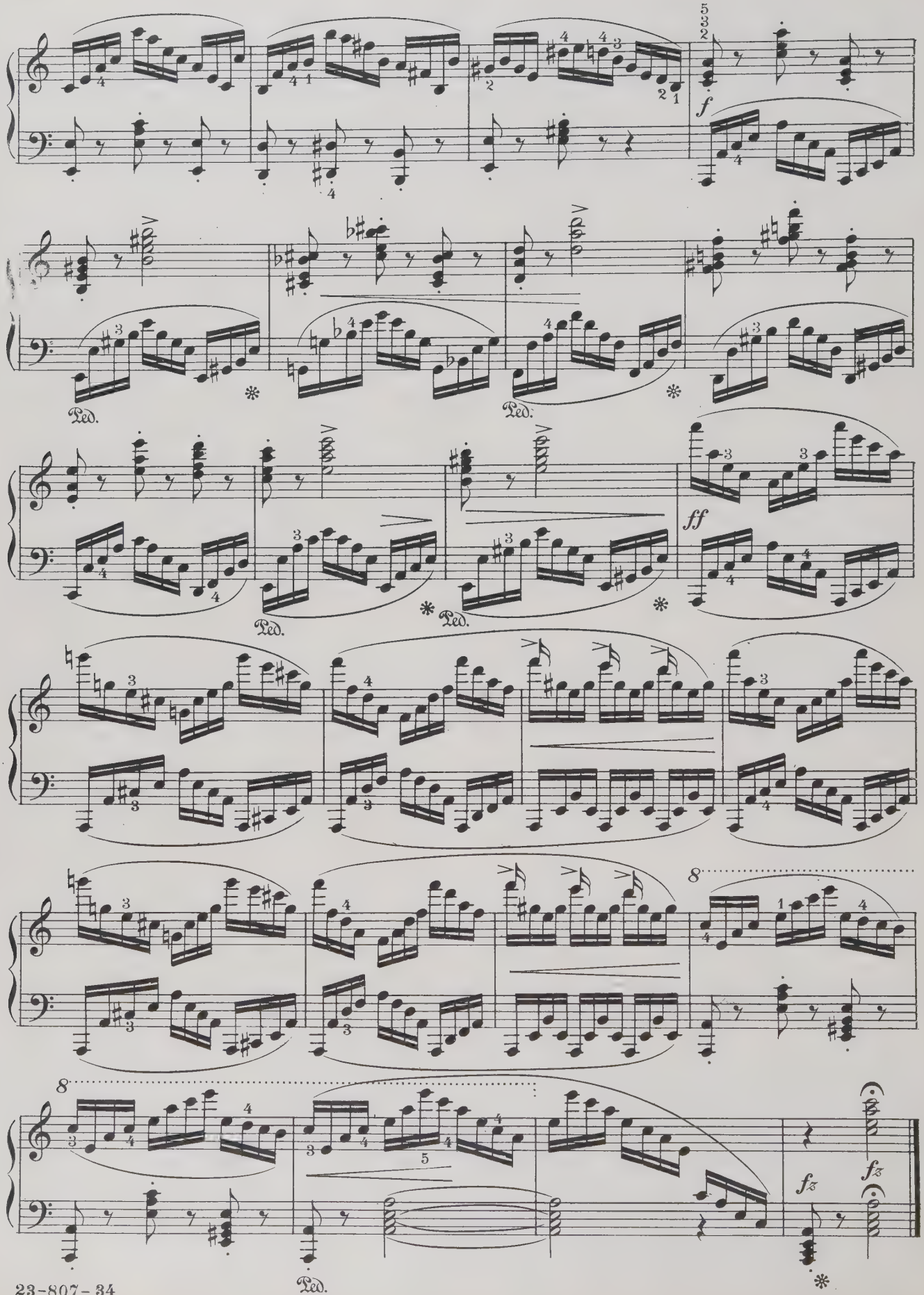
CZERNY, Op. 740, № 31

Vivace. (♩.= 58.)



Practise with firmness and precision at first; ultimately play with a light, free finger touch, using extreme care in the observance of light and shade as indicated by the marking.

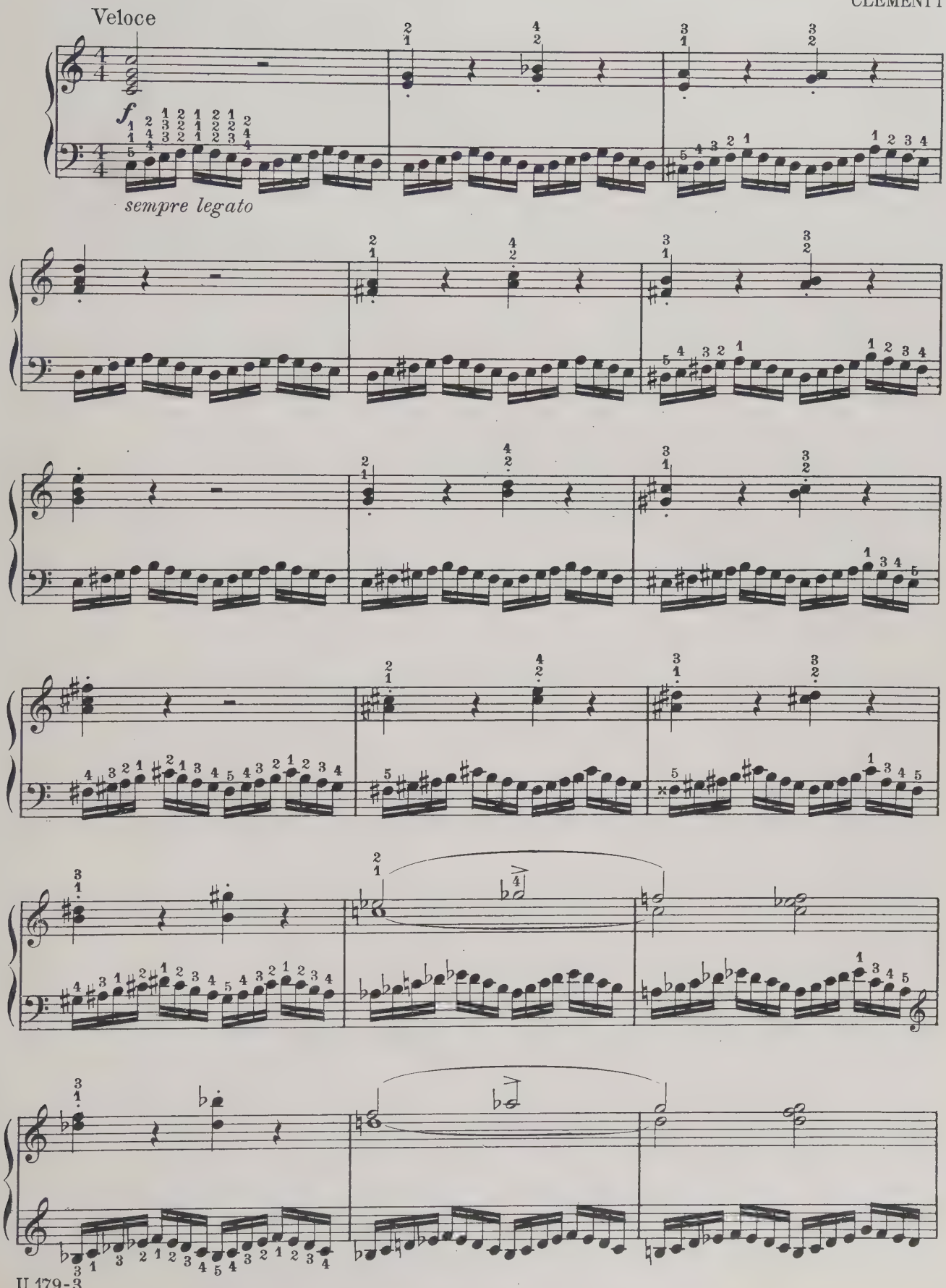

f
sf
p
leggiero
dolce
Ped.
fz
ff

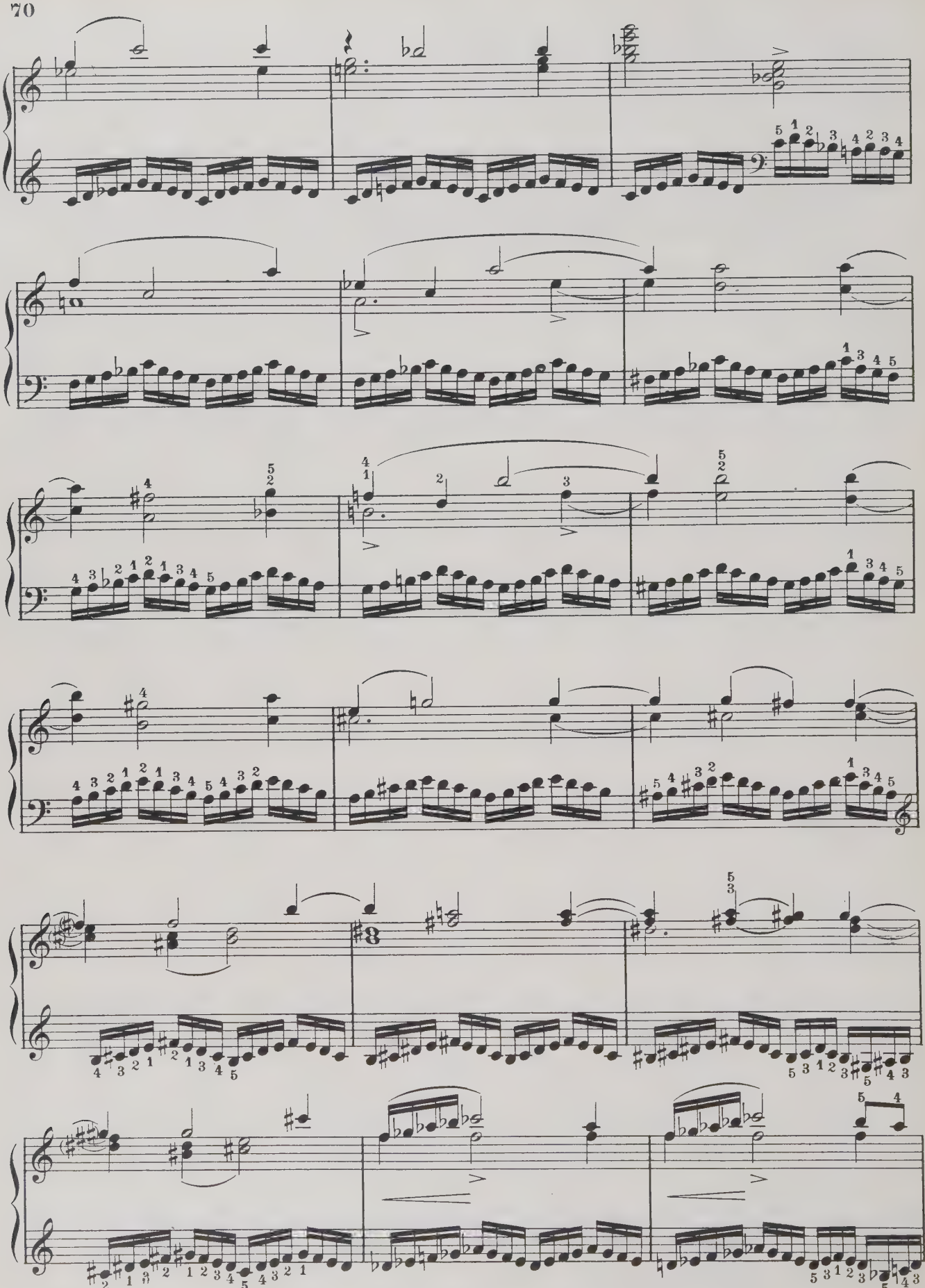

f
Ped.
ff
8
fz
Ped.

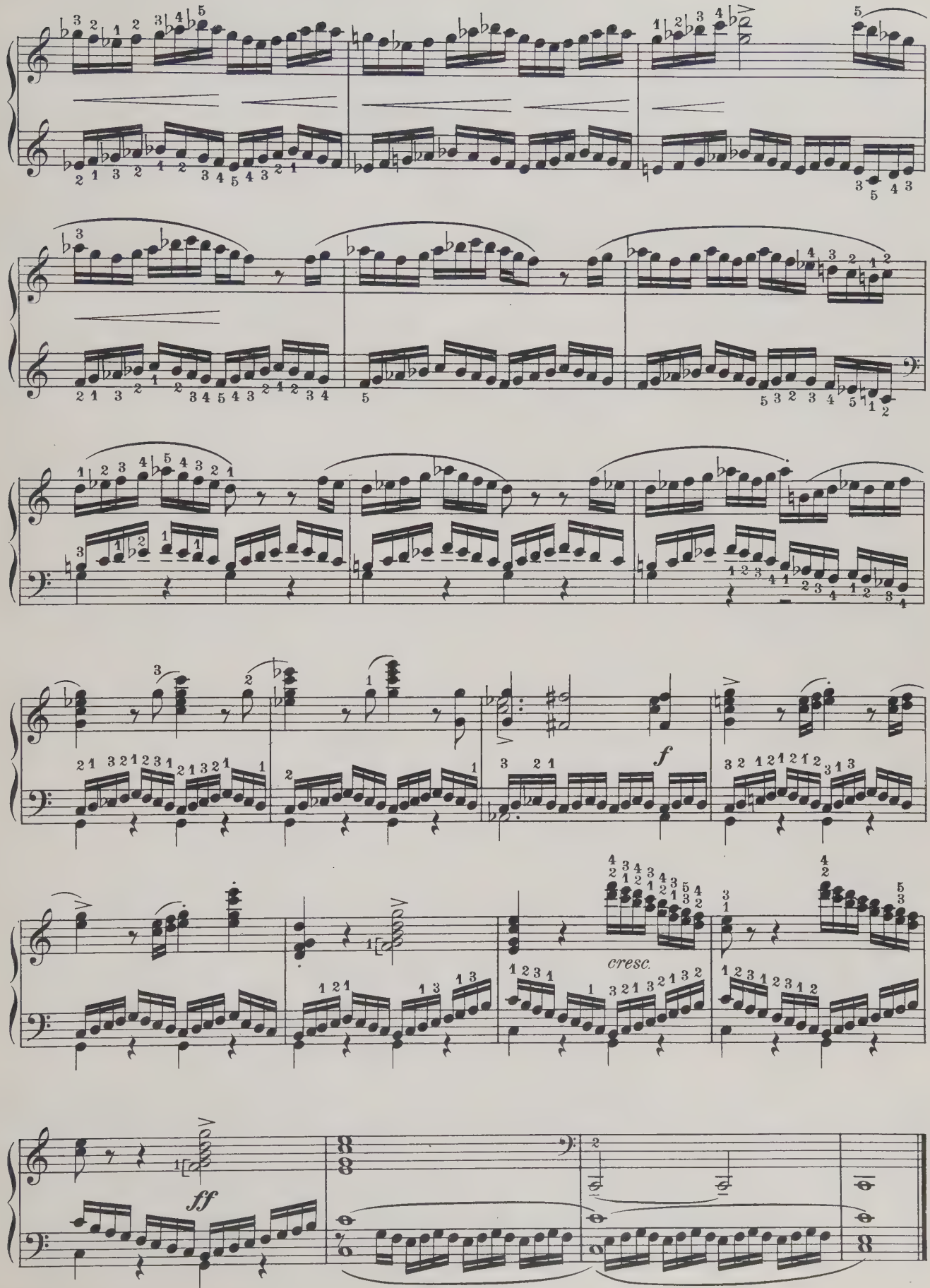
STUDY

C MAJOR, No. XVII

CLEMENTI



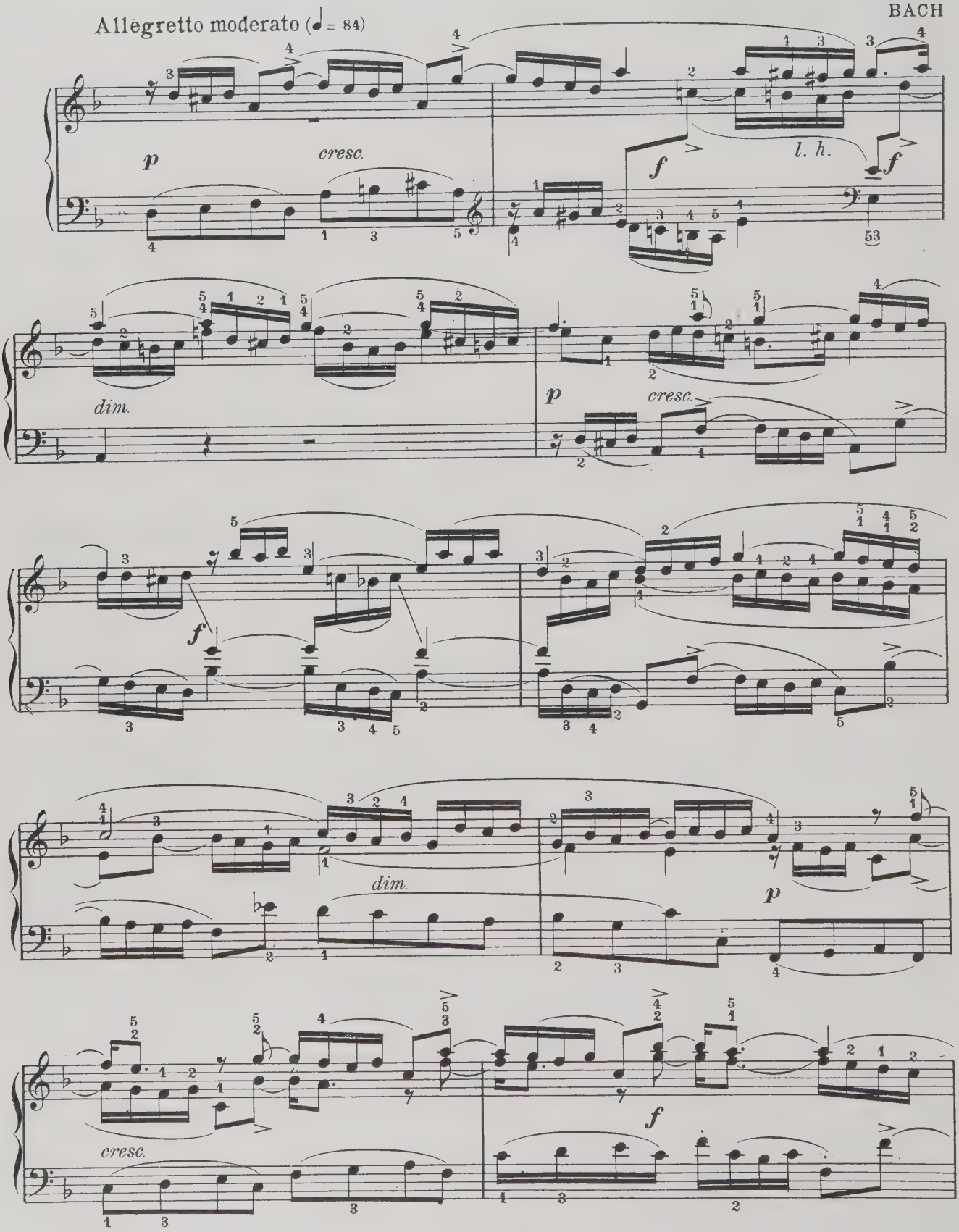


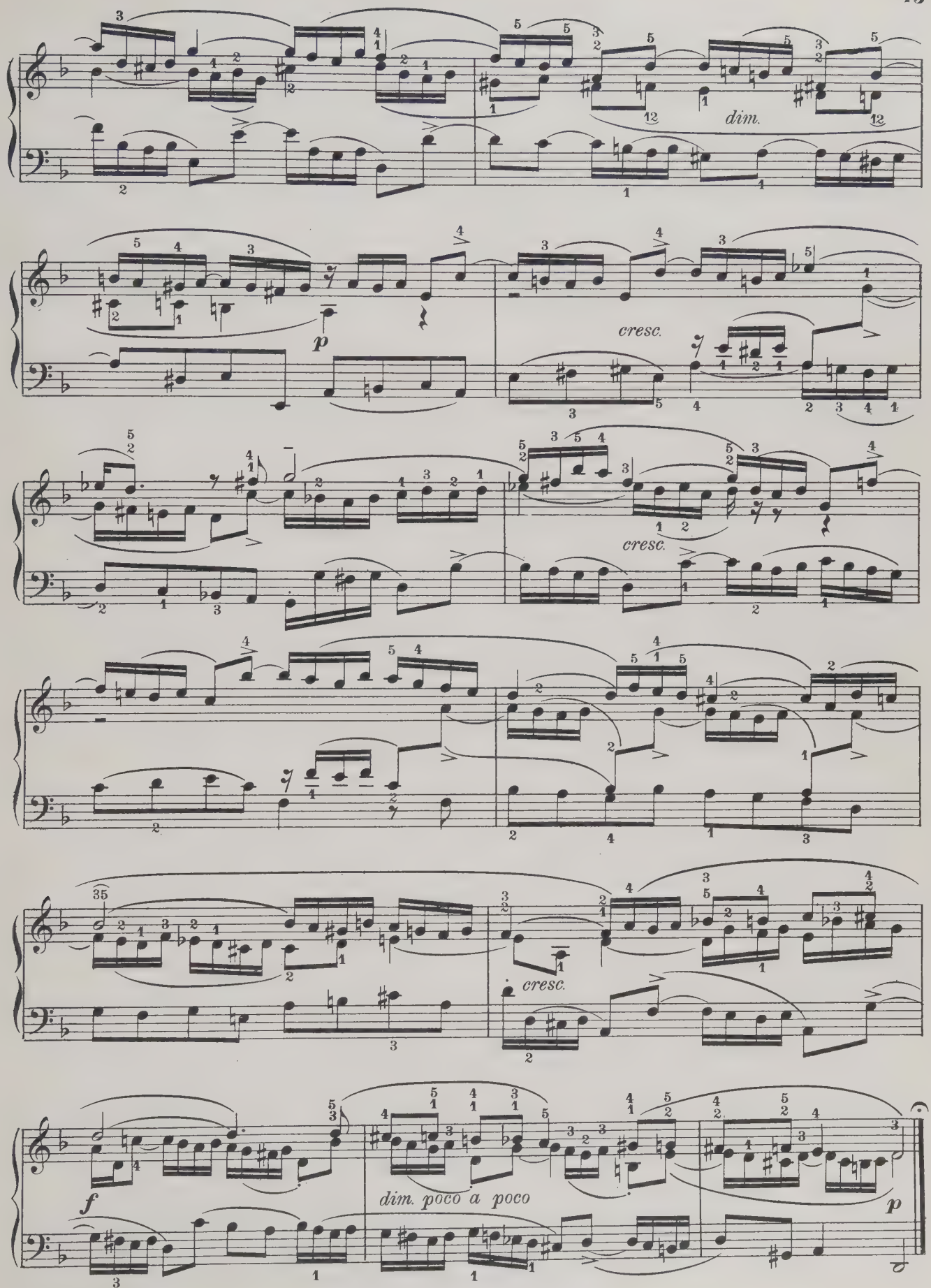

f
cresc.
ff

THREE-VOICE INVENTION

D MINOR, No. IV

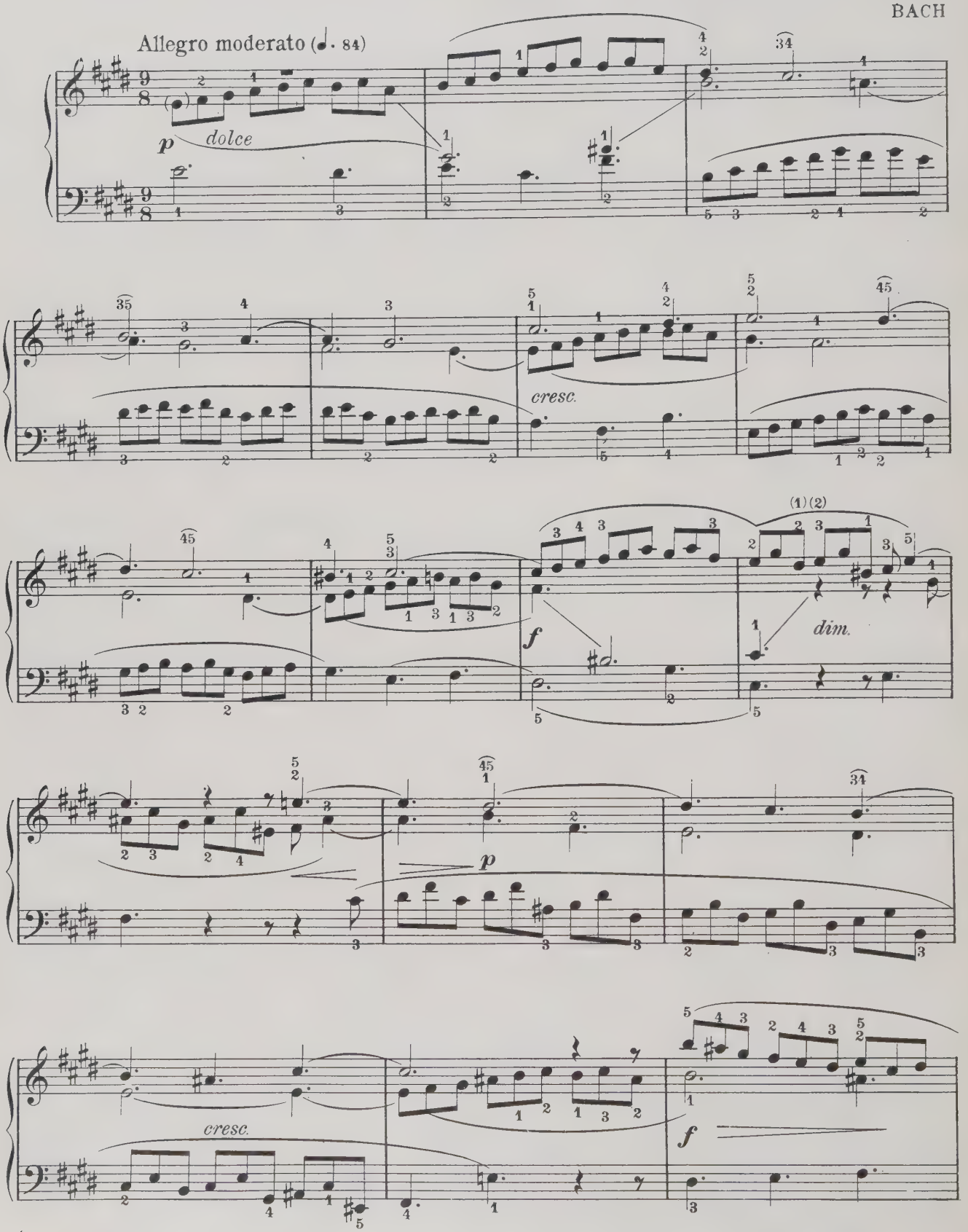
BACH

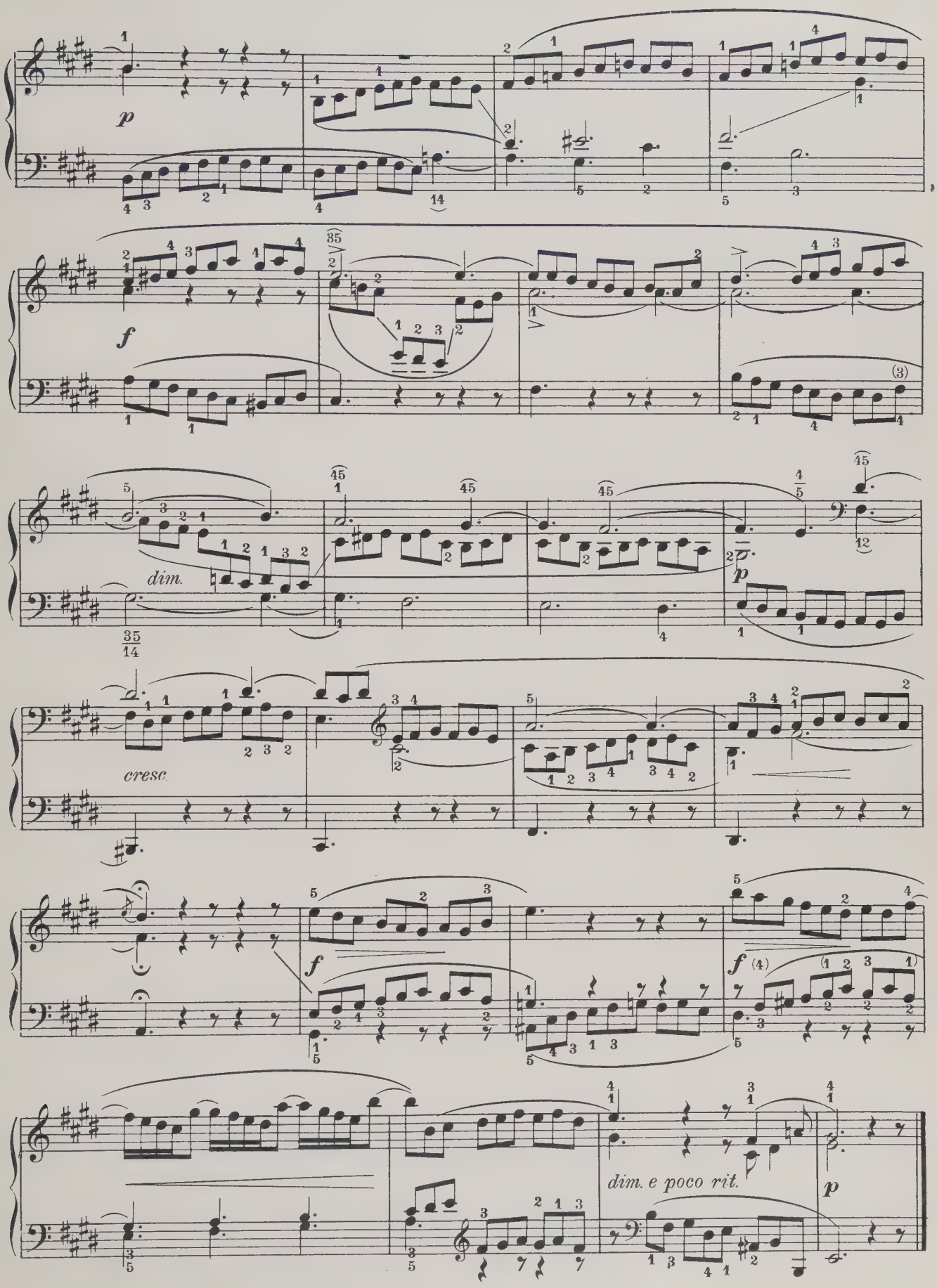



dim.
p
cresc.
cresc.
35
cresc.
f
dim. poco a poco
p

THREE-VOICE INVENTION
E MAJOR, No. VI

BACH

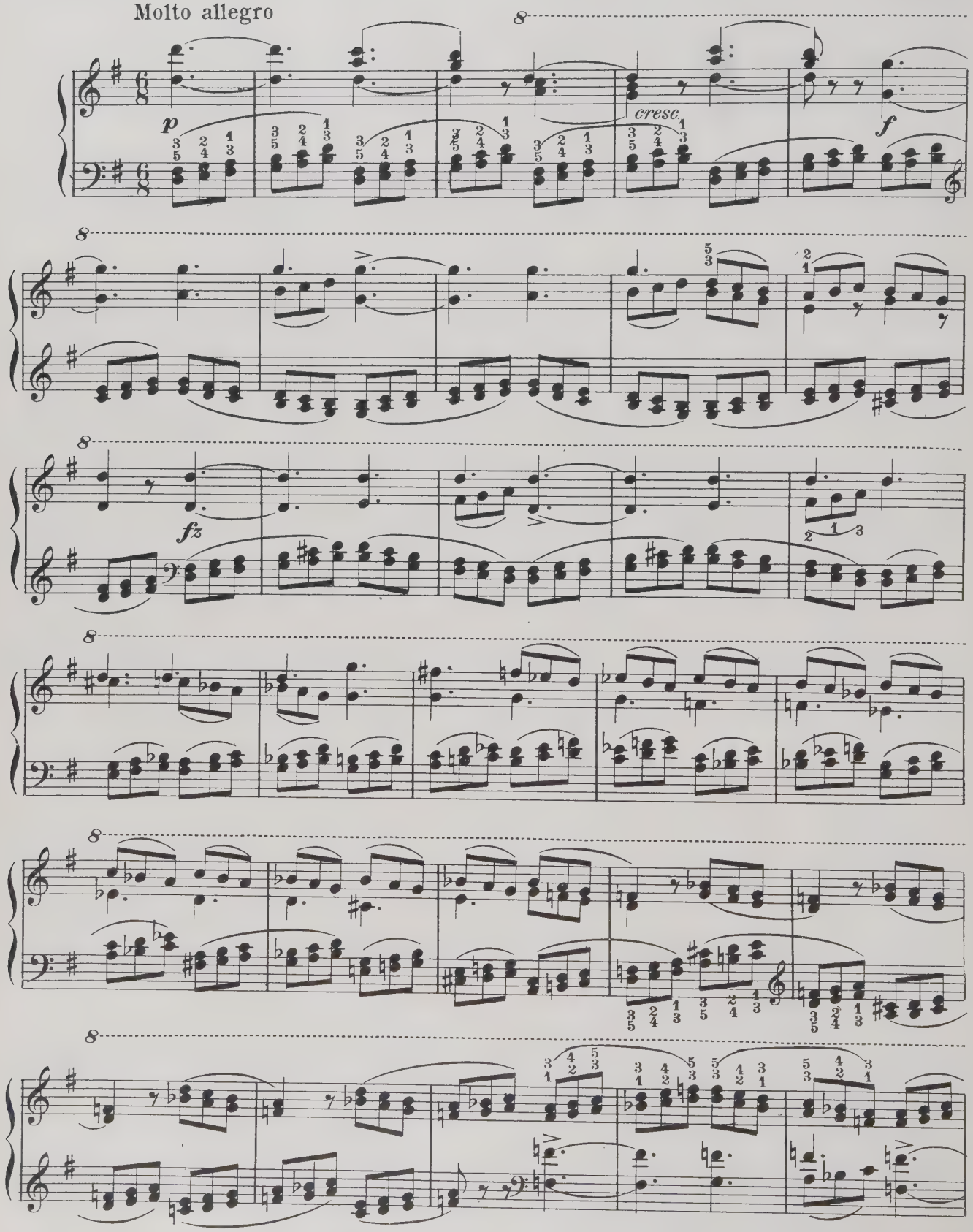


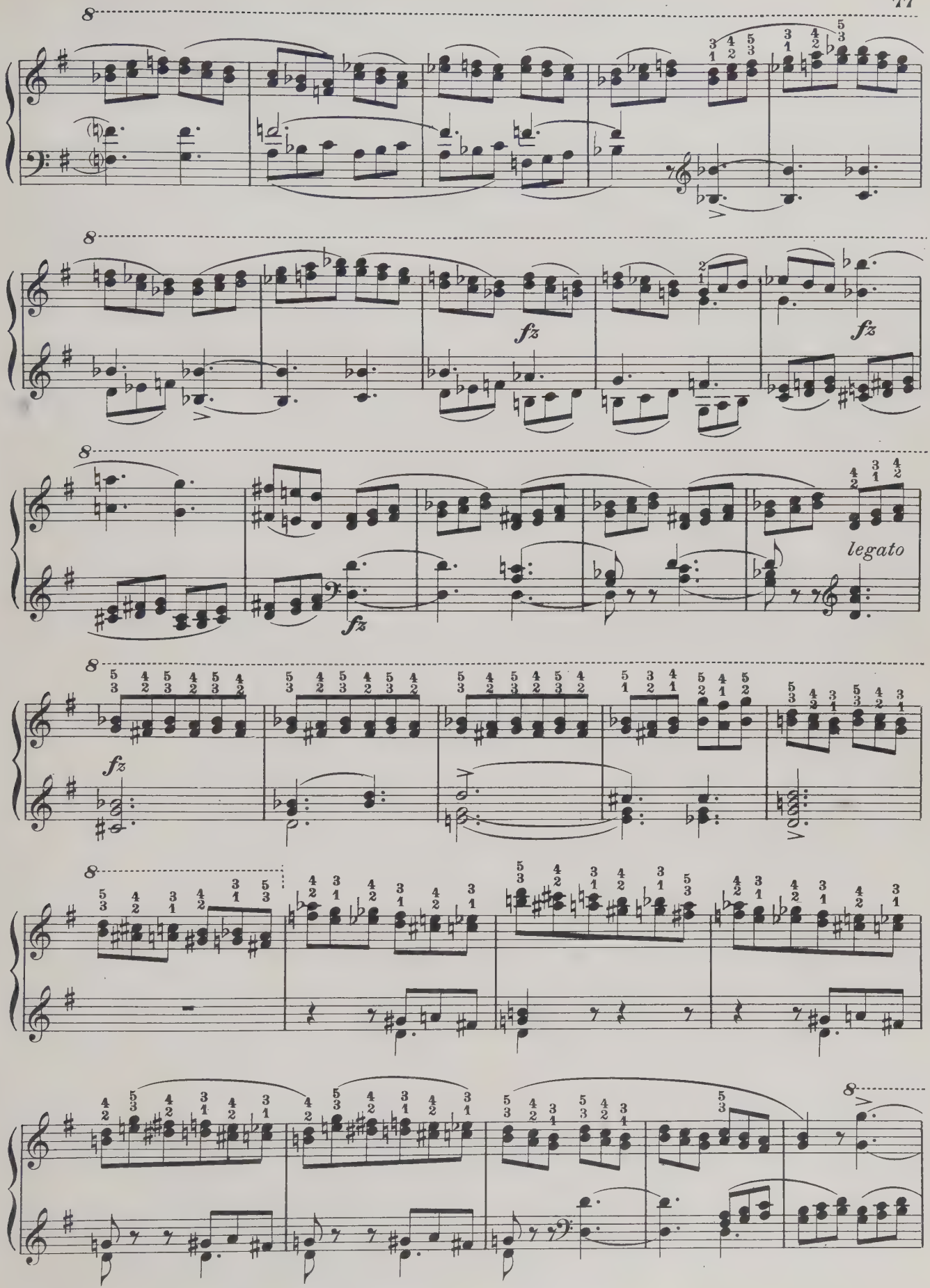

p
f
dim.
cresc.
f
f
dim. e poco rit.
p

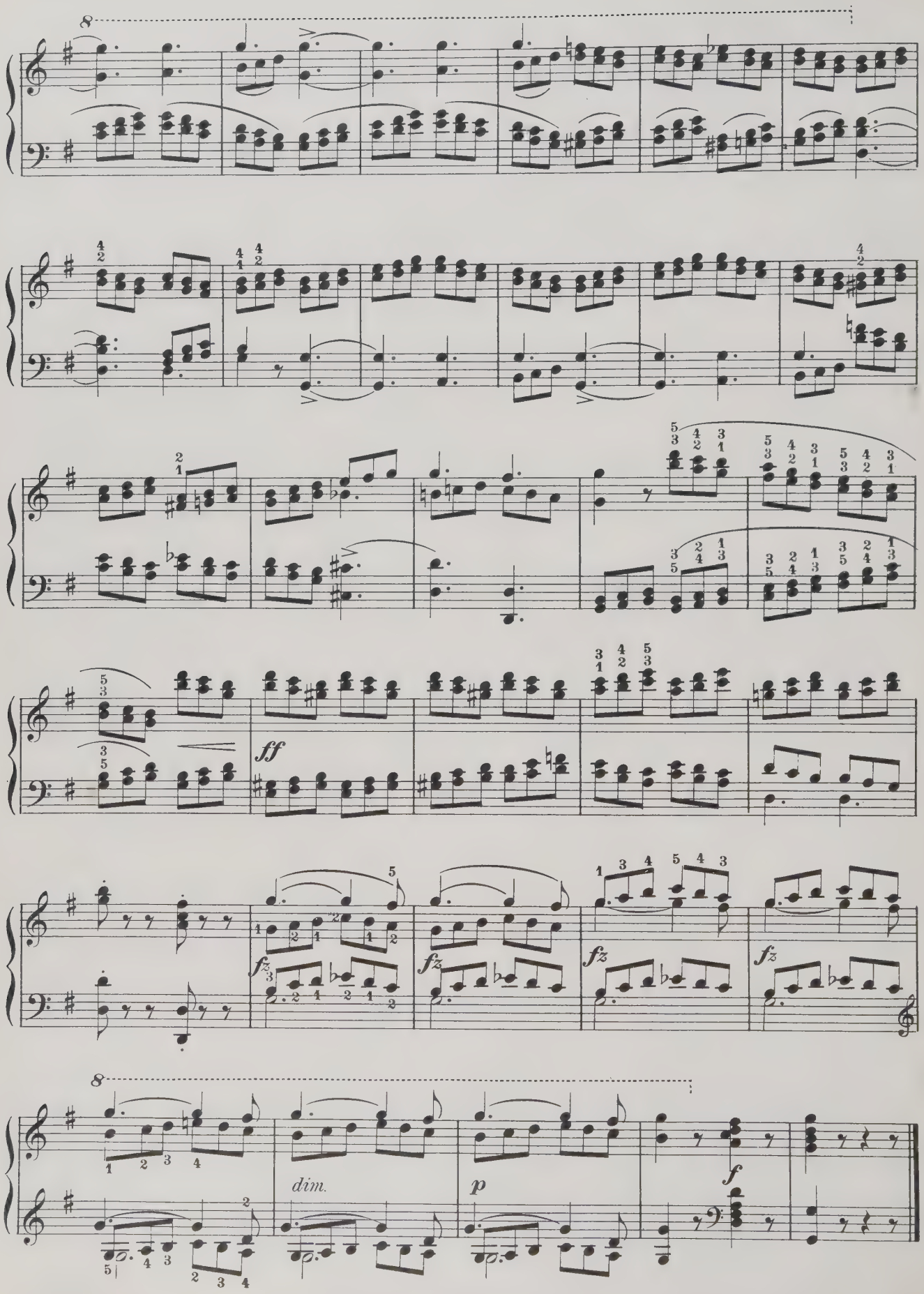
STUDY

G MAJOR, No. LXXVIII

CLEMENTI




fz
fz
fz
legato

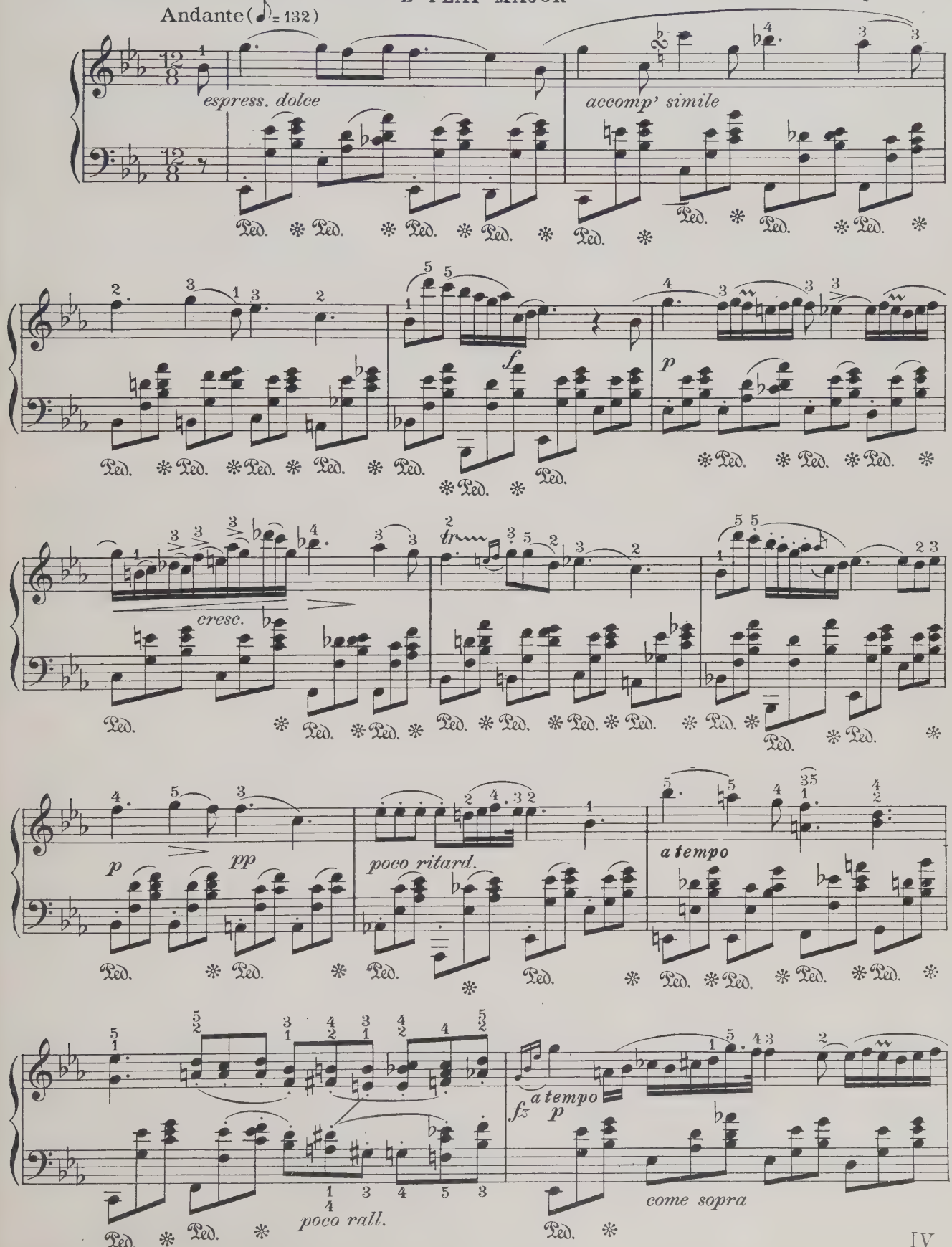

8
ff
fz
fz
fz
fz
8
dim.
p
f

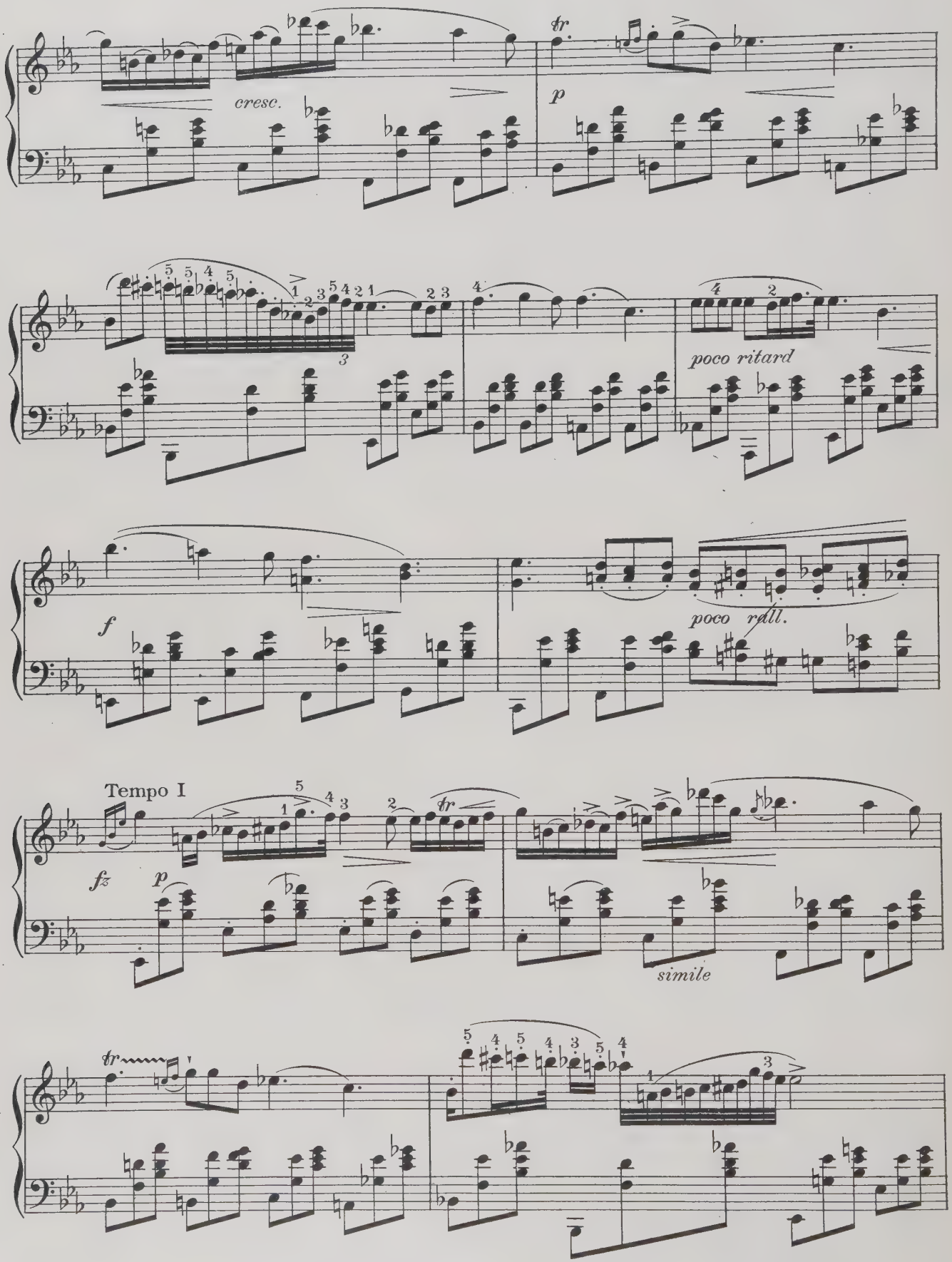
FOURTH GRADE PIECES

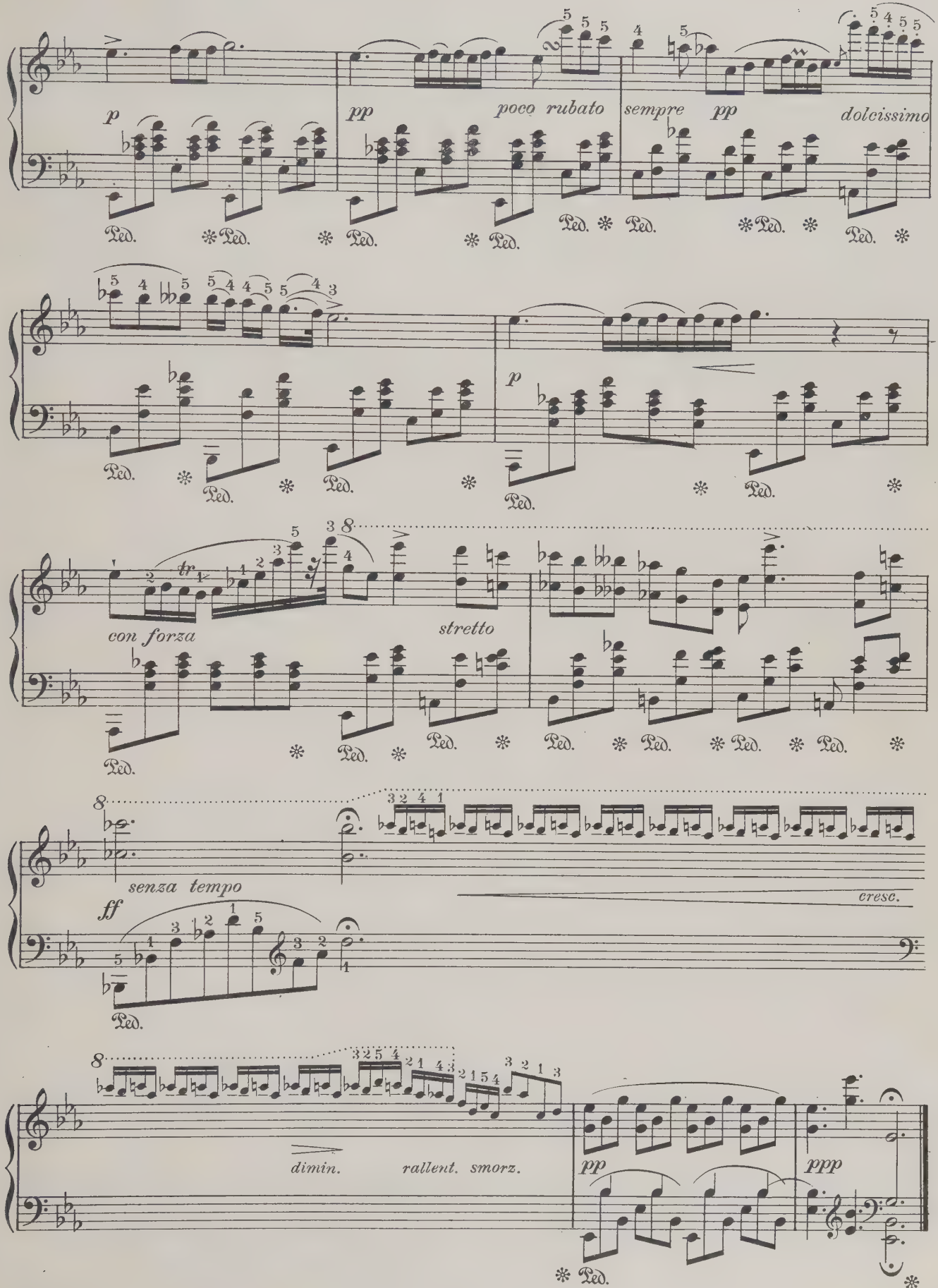
NOCTURNE

E-FLAT MAJOR

F. CHOPIN, Op. 9, No. 2




cresc.
tr
p
poco ritard
f
poco rall.
Tempo I
fz
p
tr
simile
tr

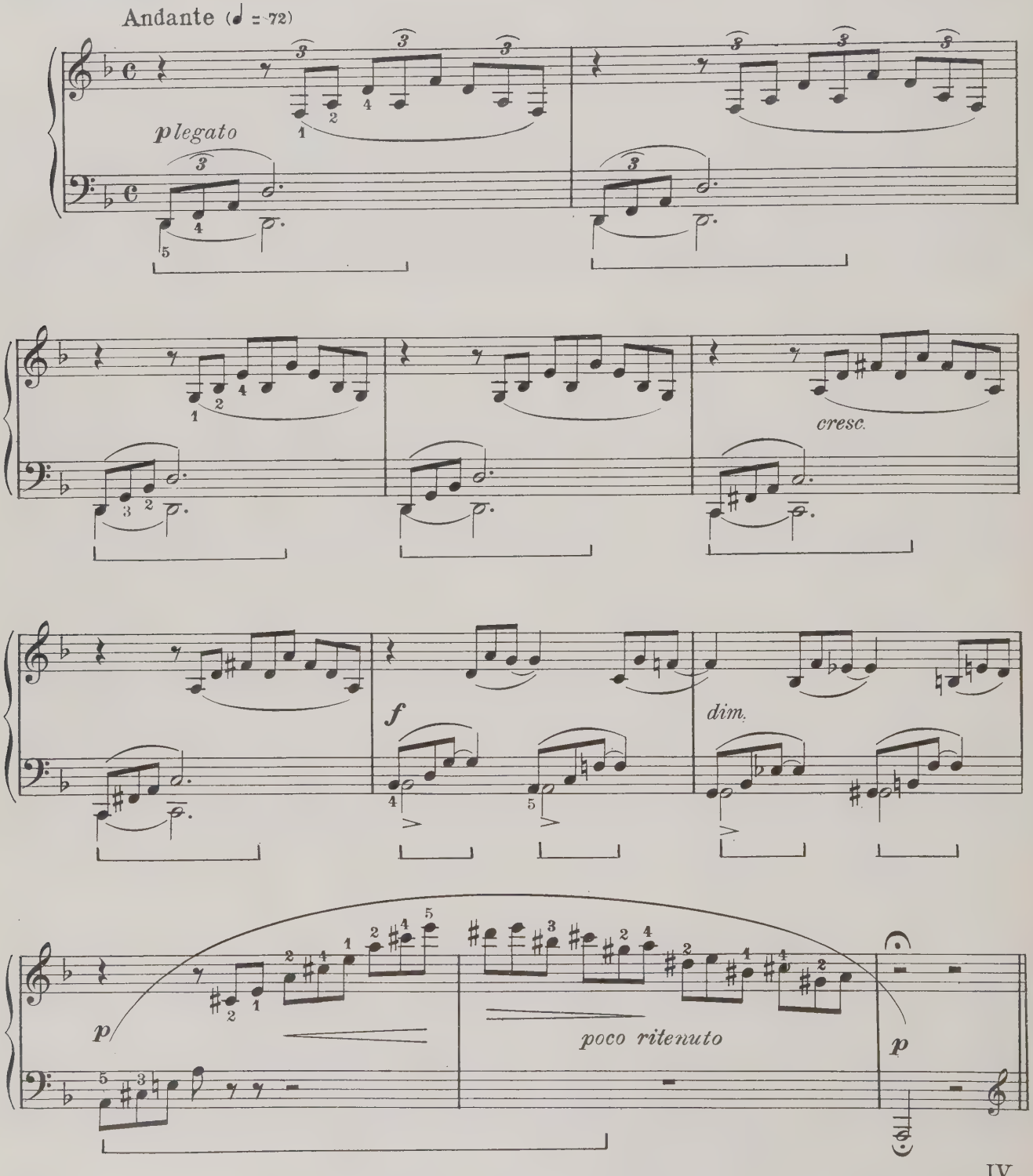

p
pp
poco rubato
sempre pp
dolcissimo
Ped.
p
tr
con forza
stretto
8
senza tempo
ff
cresc.
dimin.
rallent. smorz.
pp
ppp

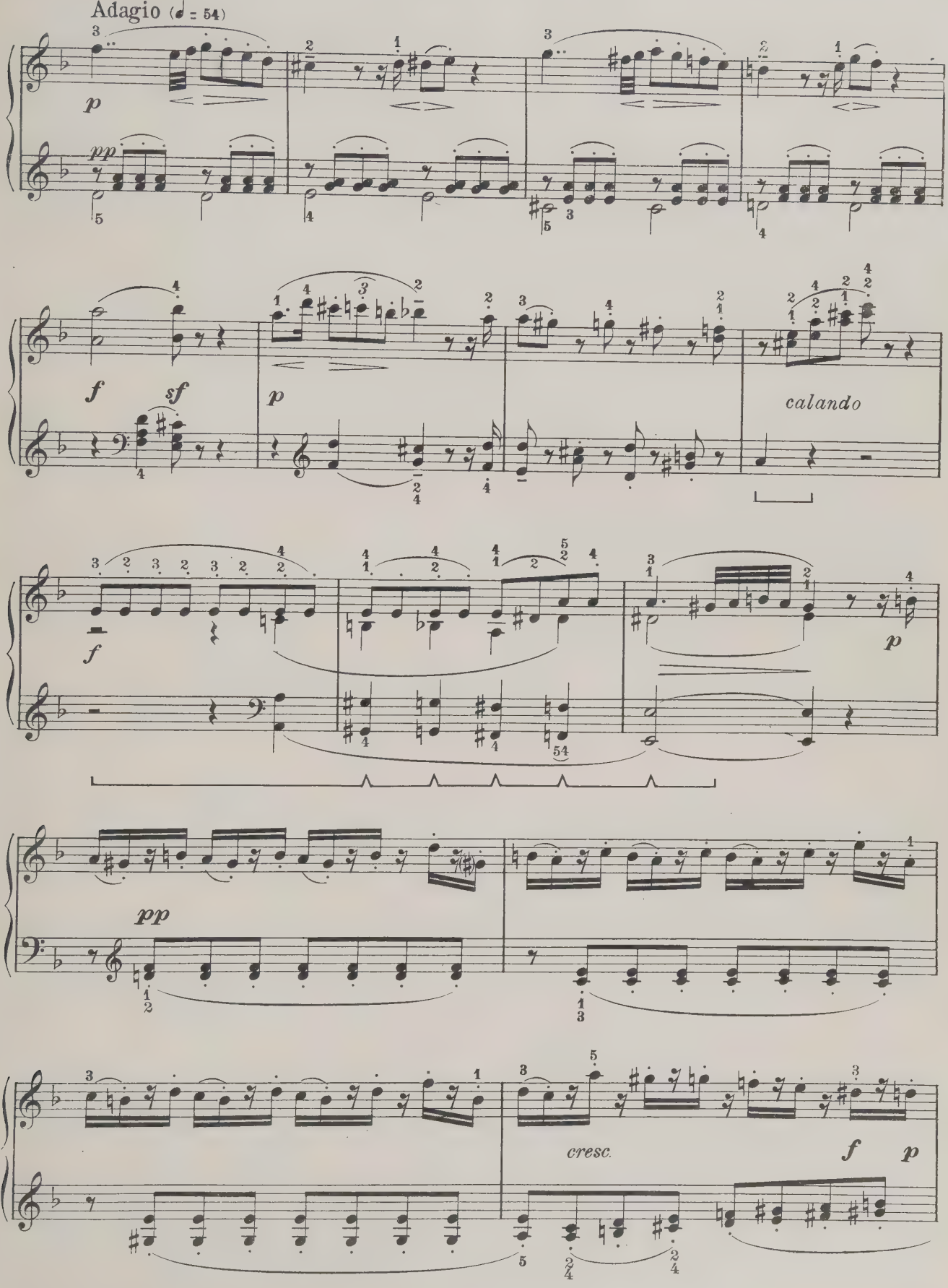
FANTASIA

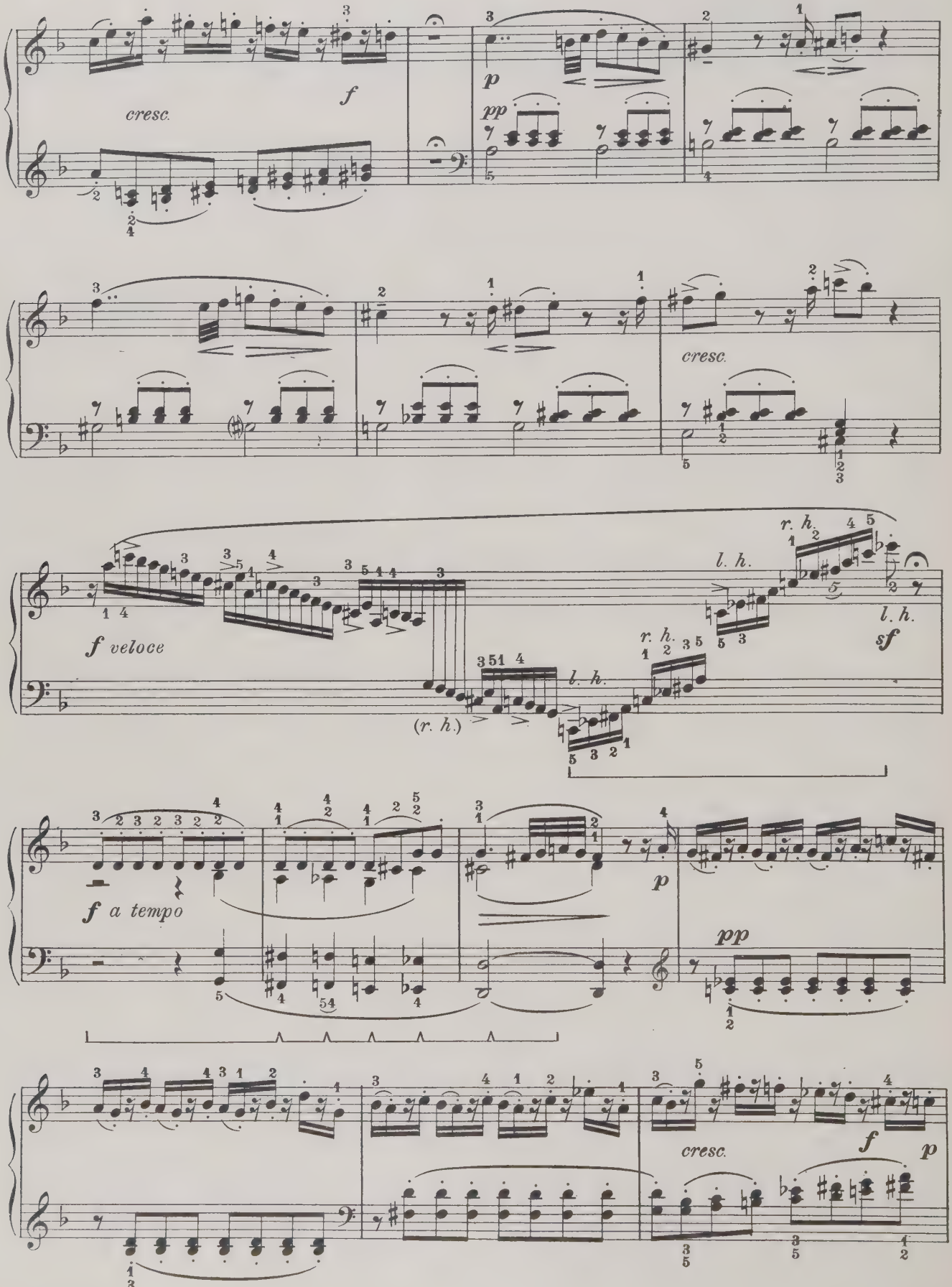
D MINOR, No. XXIII

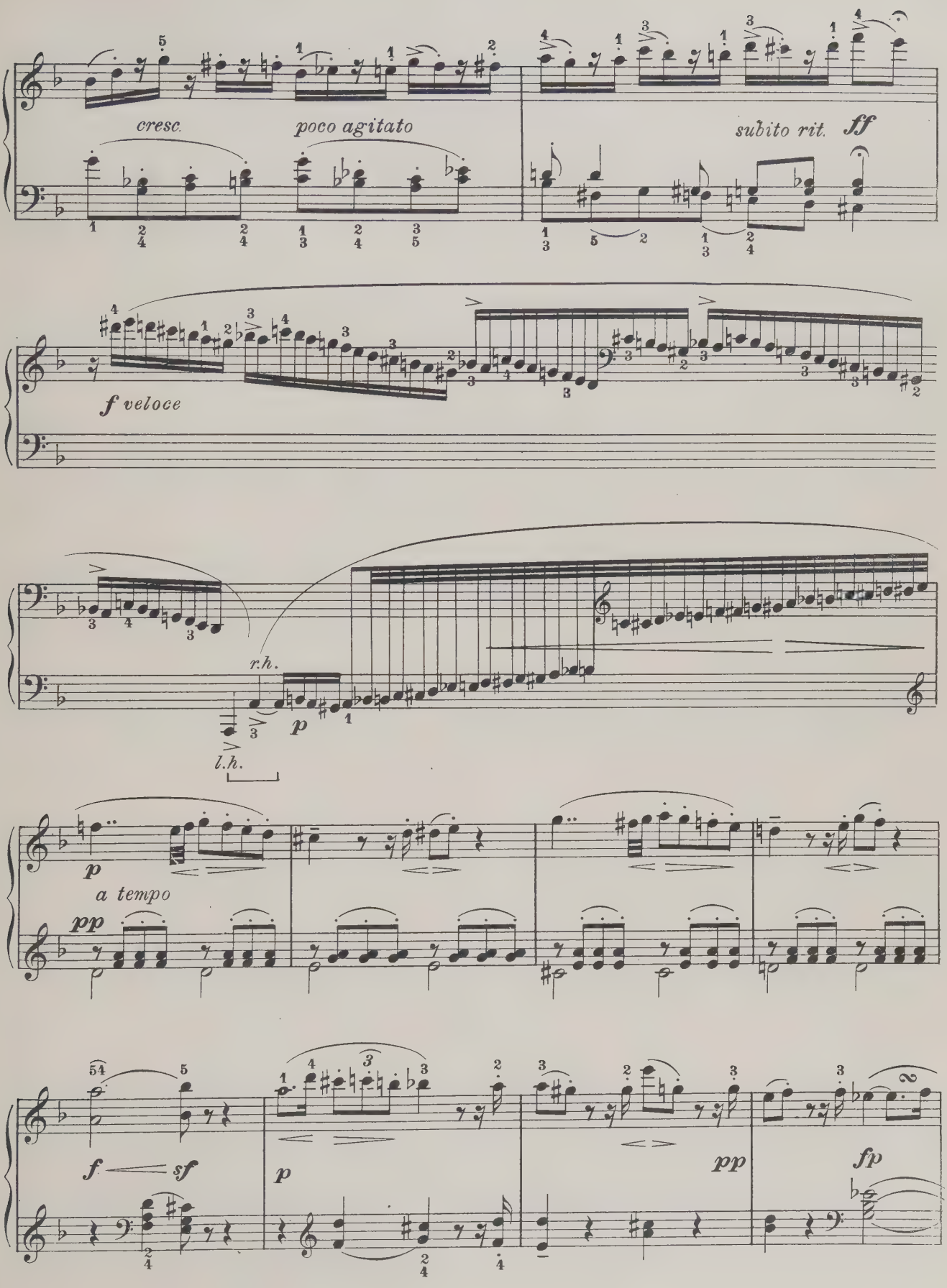
Edited by
Charles Dennée

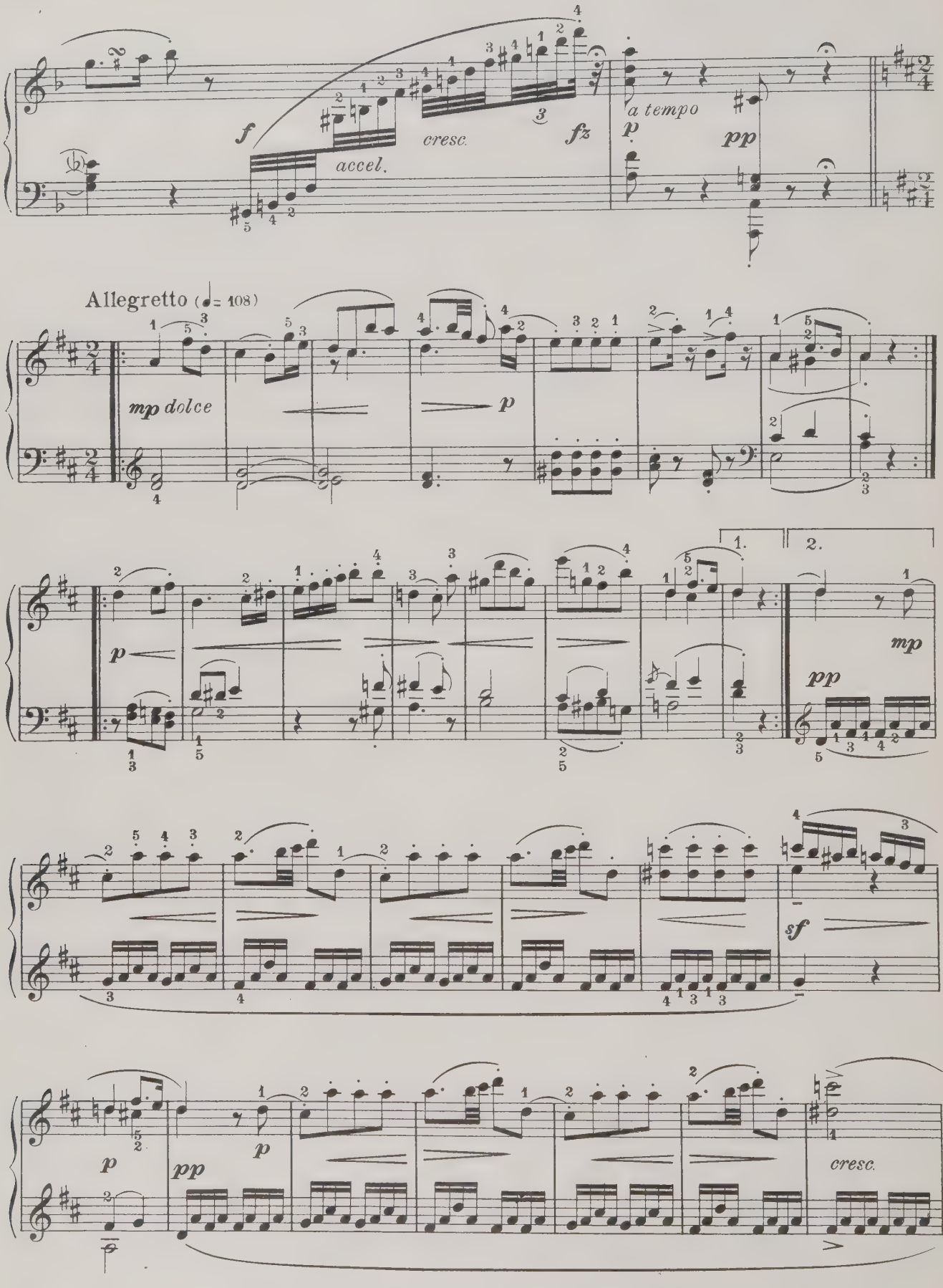
MOZART

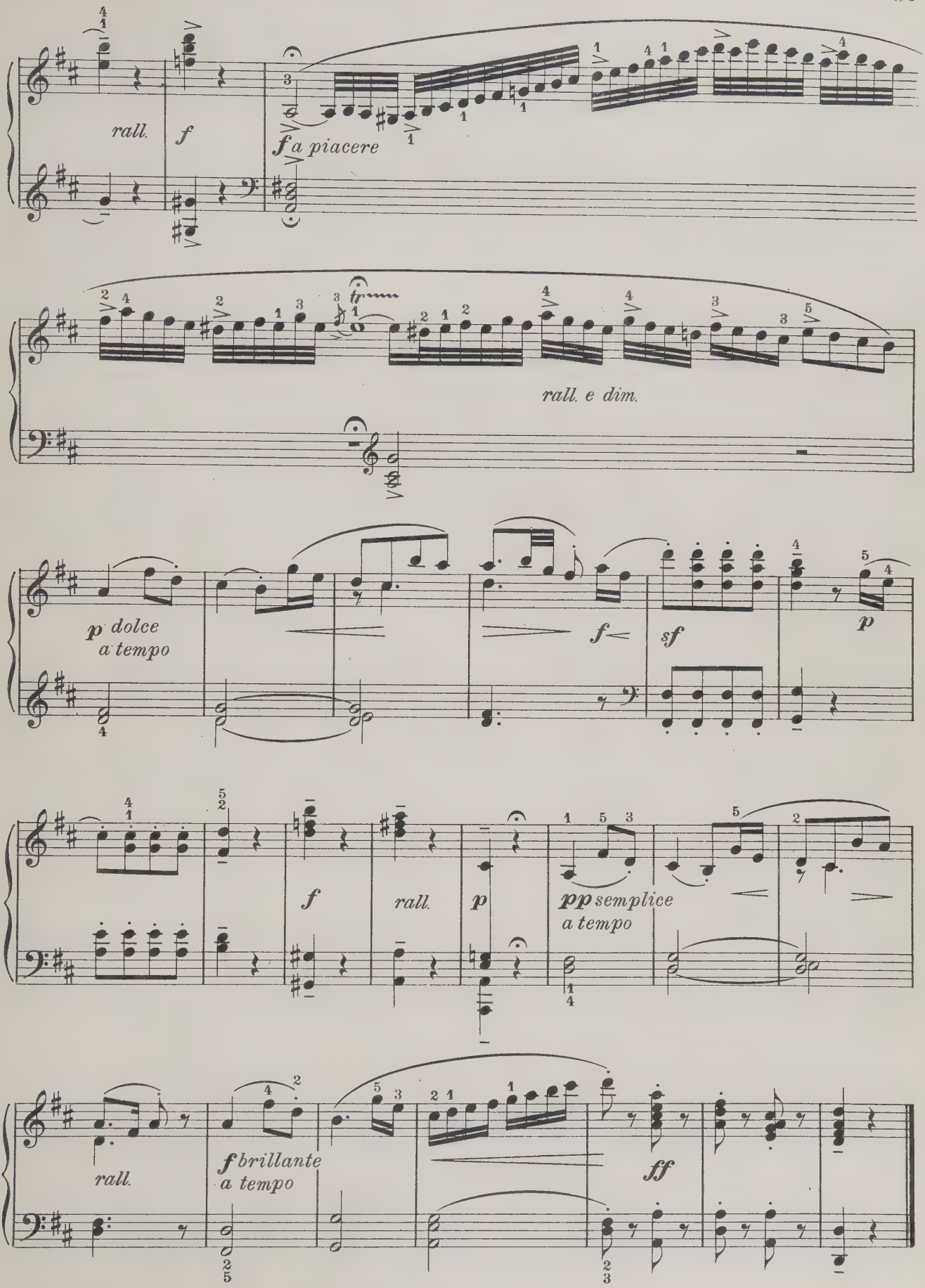



Adagio (♩ = 54)
p
pp
f
sf
p
calando
f
p
pp
cresc.
f
p


cresc.
f
p
pp
cresc.
f veloce
(r. h.)
l. h.
r. h.
l. h.
sf
f a tempo
p
pp
cresc.
f
p


cresc.
poco agitato
subito rit.
ff
f veloce
r.h.
p
l.h.
p
a tempo
pp
f
sf
p
pp
fp

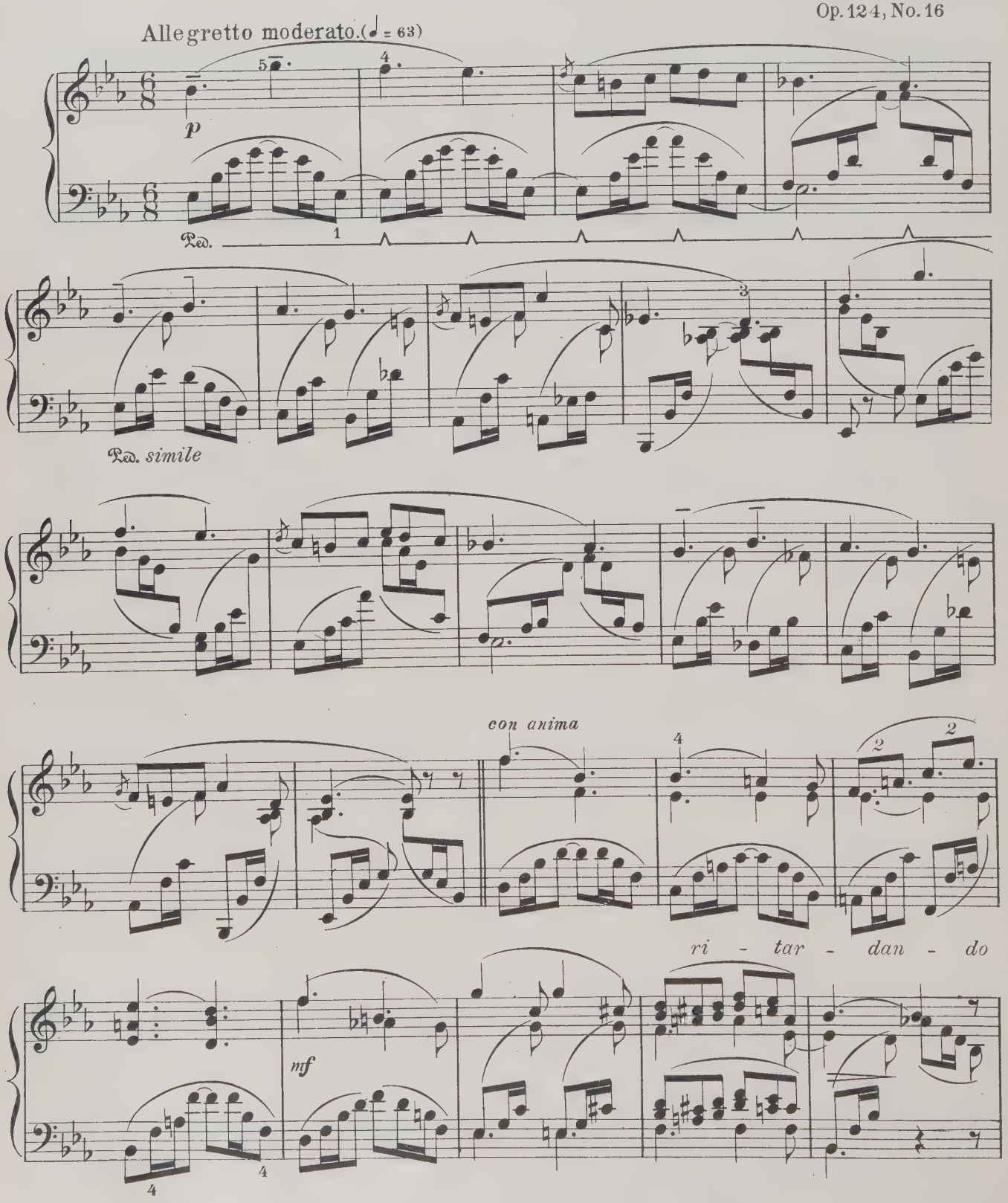

f
accel.
cresc.
fz
a tempo
p
pp
Allegretto (♩= 108)
mp dolce
p
1.
2.
mp
pp
sf
p
pp
p
cresc.


rall.
f
f a piacere
rall. e dim.
p dolce
a tempo
f
sf
p
f
rall.
p
pp semplice
a tempo
rall.
f brillante
a tempo
ff

Edited by
Charles Dennée

SLUMBER SONG
SCHLUMMERLIED

ROBERT SCHUMANN
Op. 124, No. 16



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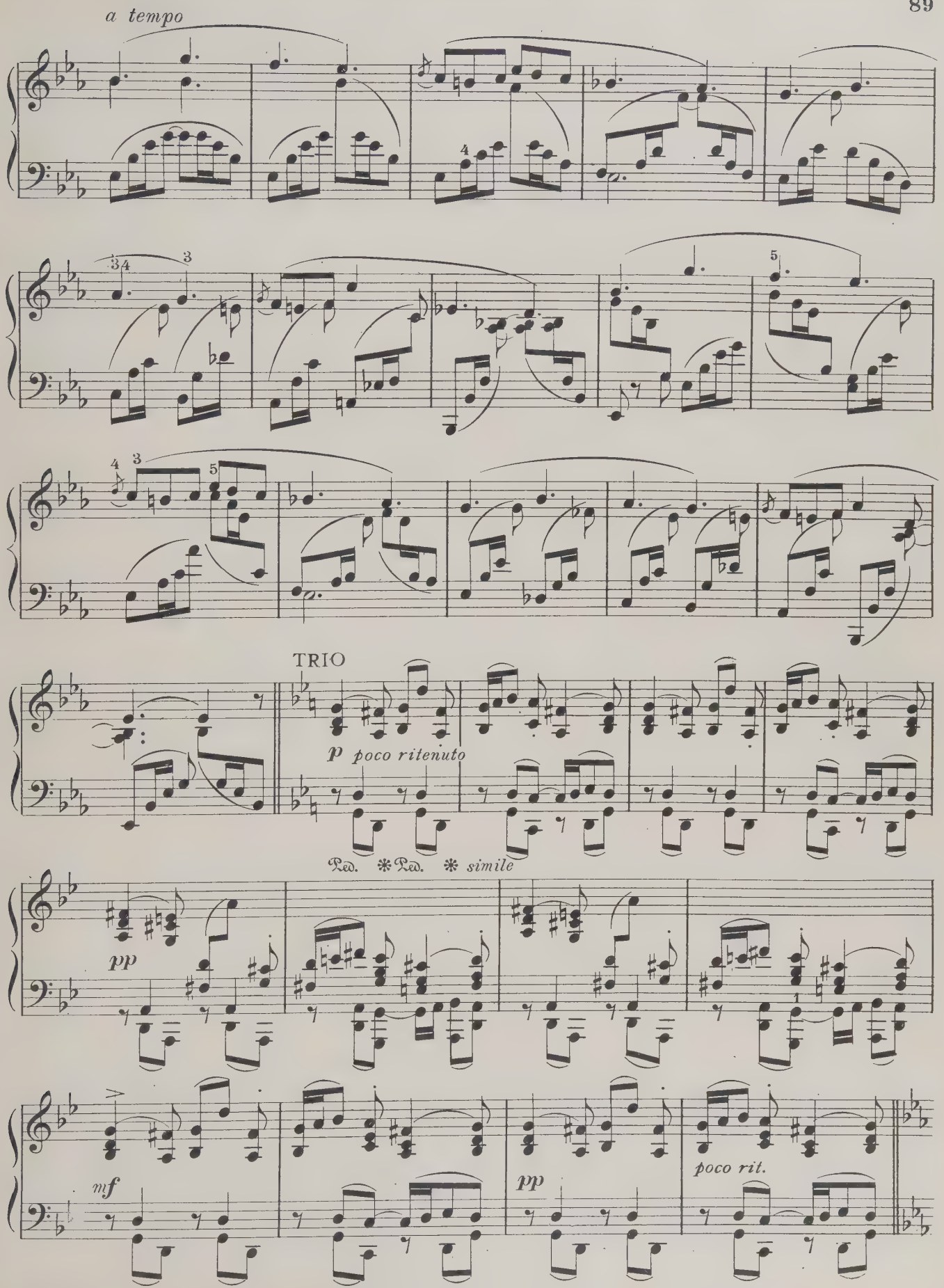
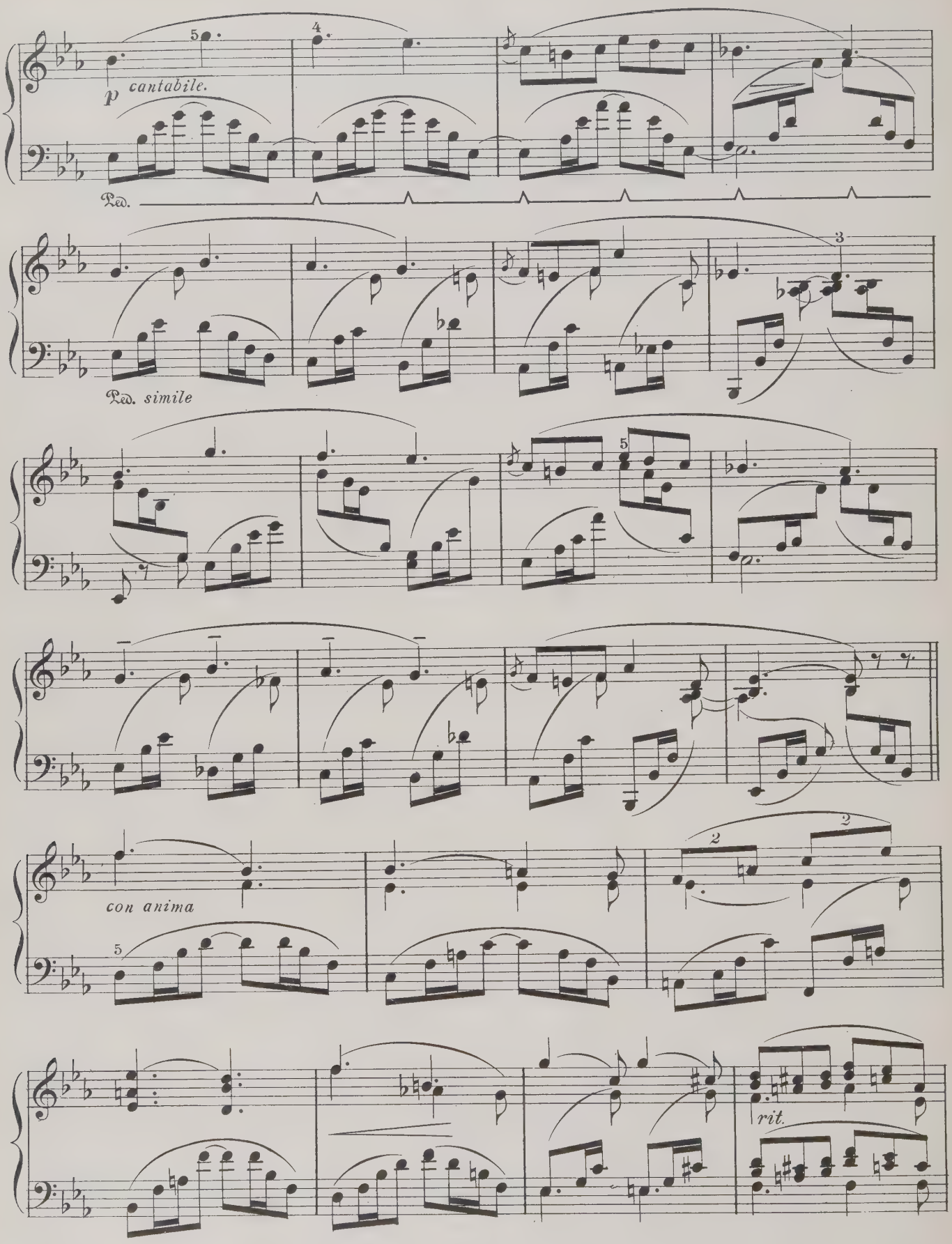
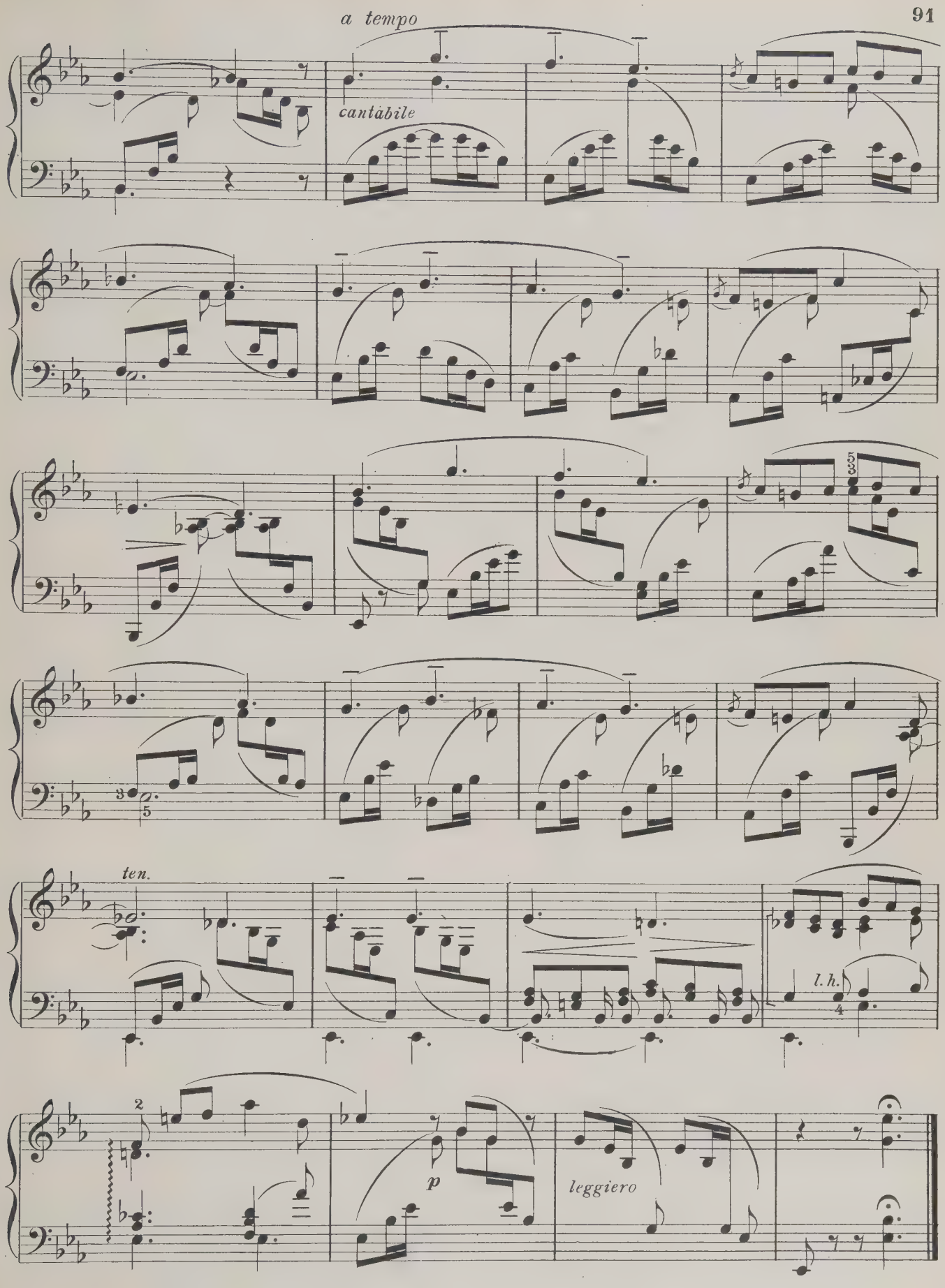

a tempo
TRIO
p poco ritenuto
Ped. ✻ Ped. ✻ simile
pp
mf
pp
poco rit.


p cantabile.
Ped.
Ped. simile
con anima
rit.

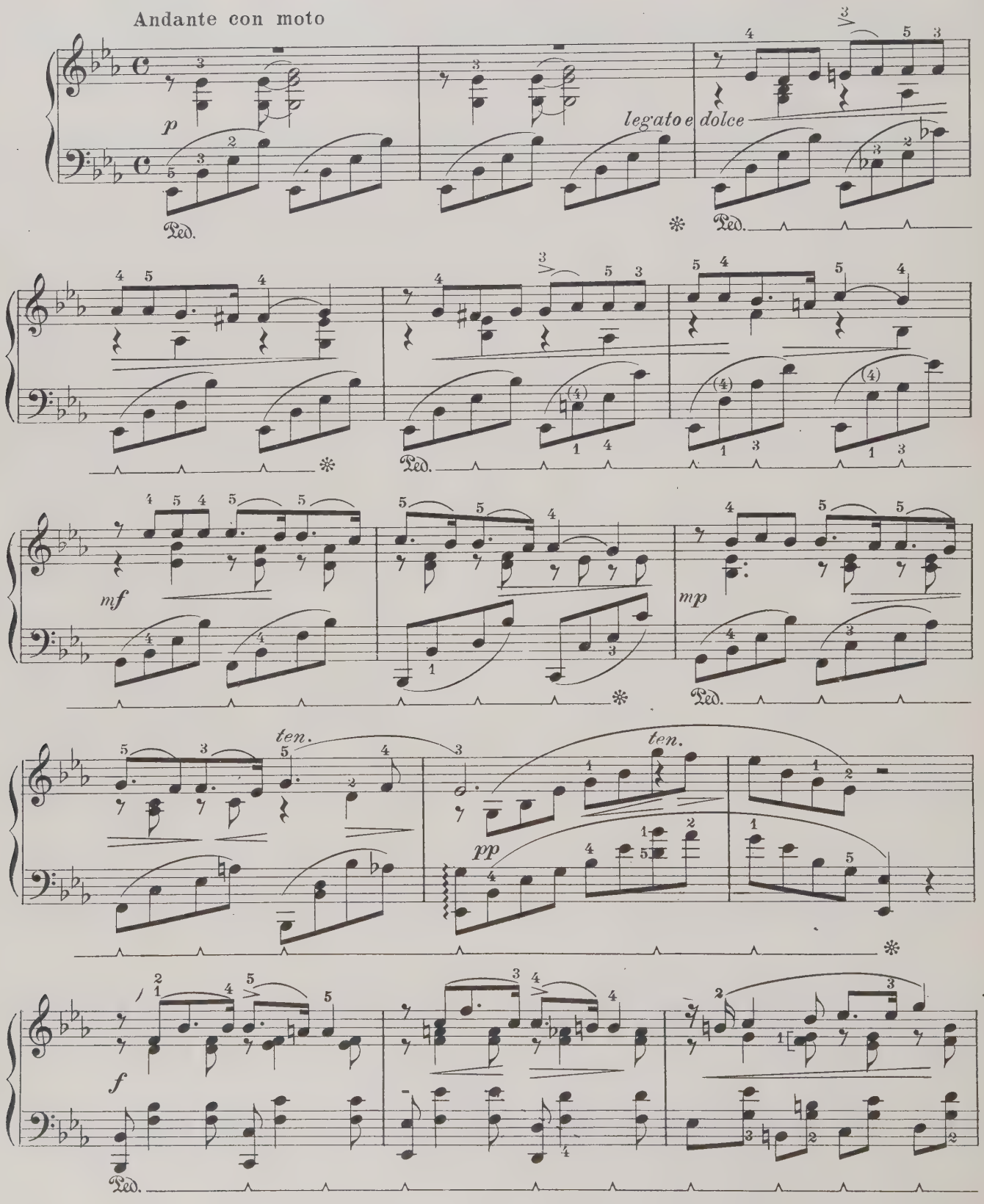

a tempo
cantabile
ten.
l. h.
p
leggiero

ROMANCE

E-FLAT MAJOR

Edited by
Charles Dennée

ANTON RUBINSTEIN
OP. 44, Nº 1



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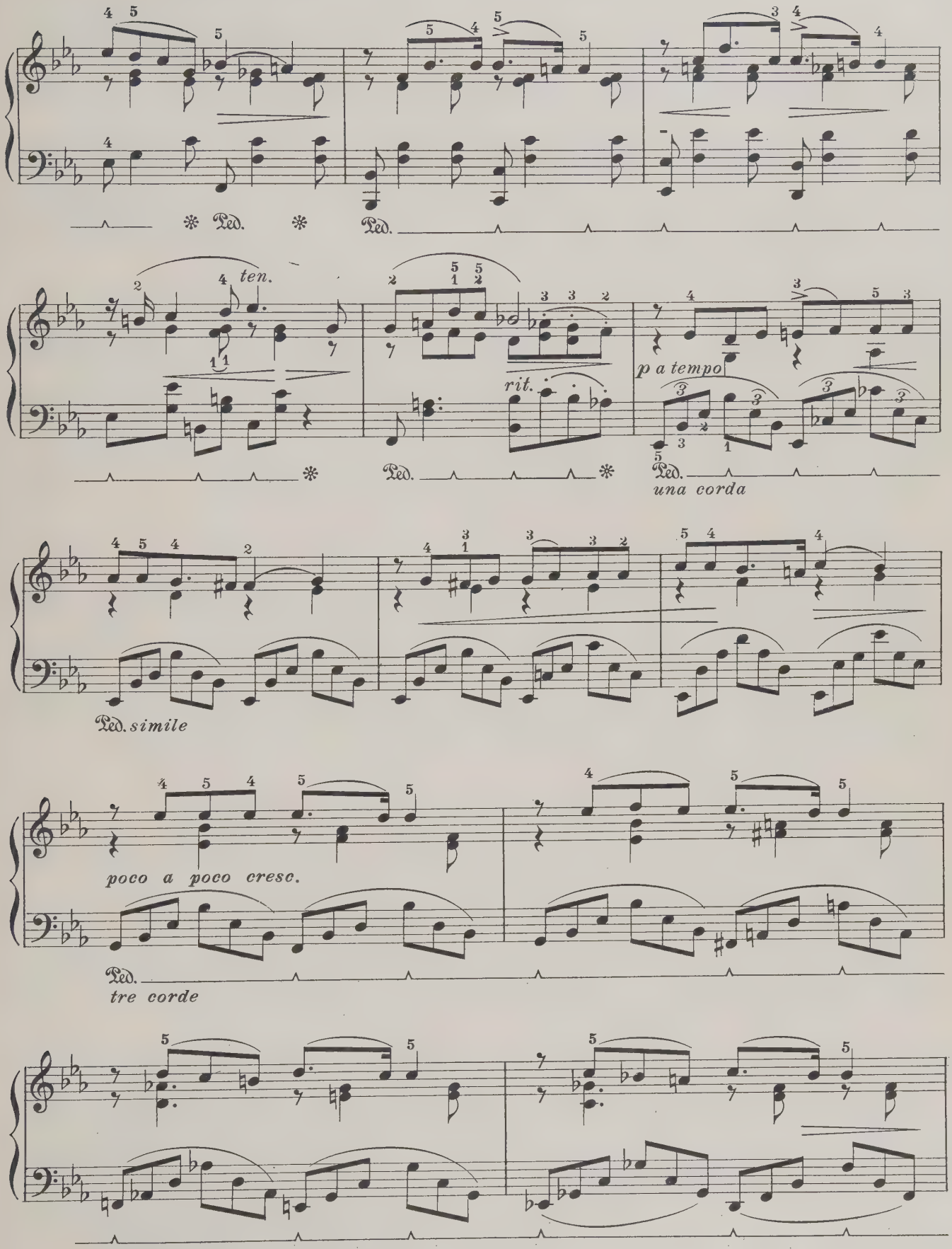
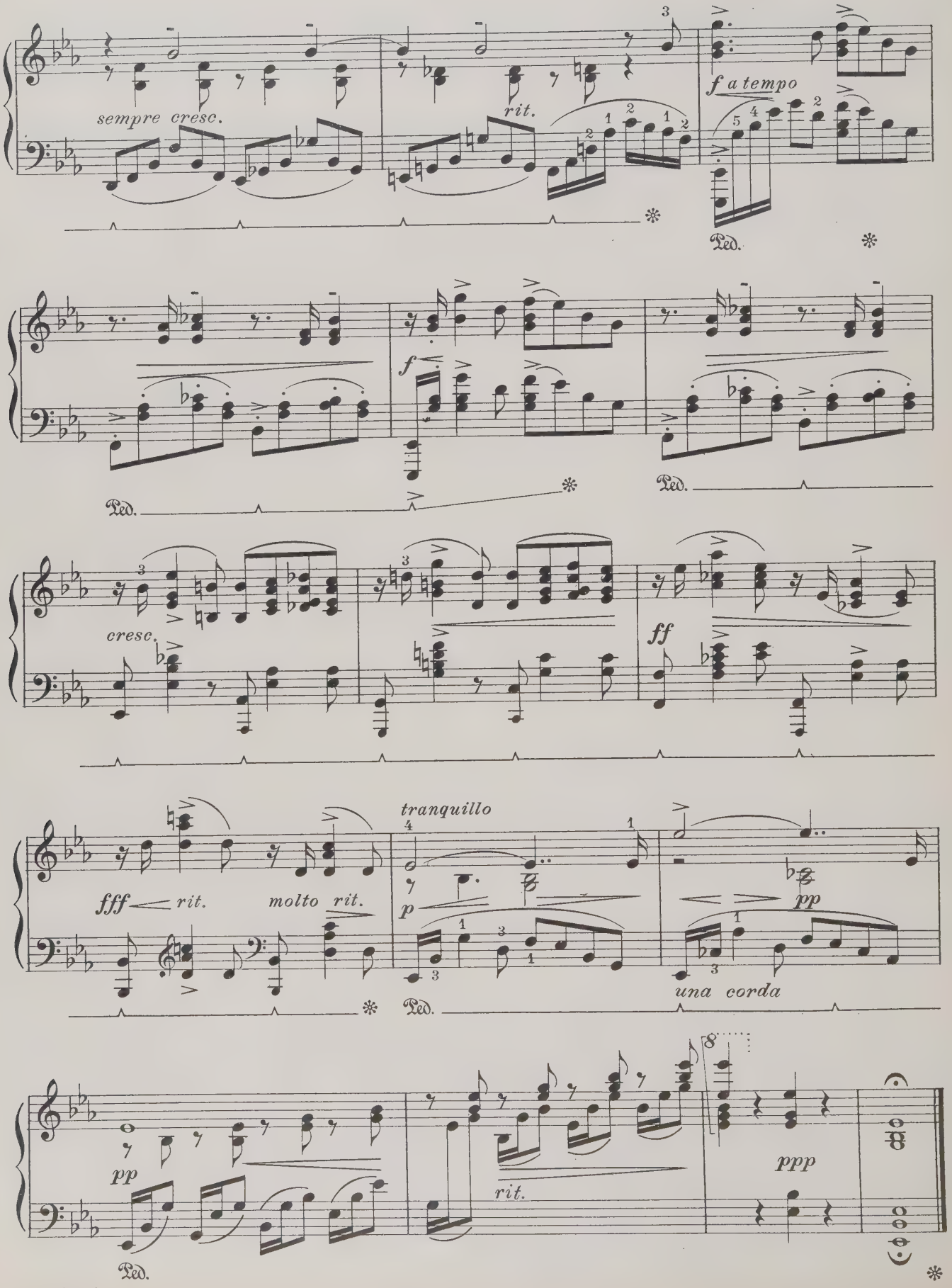

Ped.
ten.
rit.
p a tempo
una corda
Ped. simile
poco a poco cresc.
Ped.
tre corde

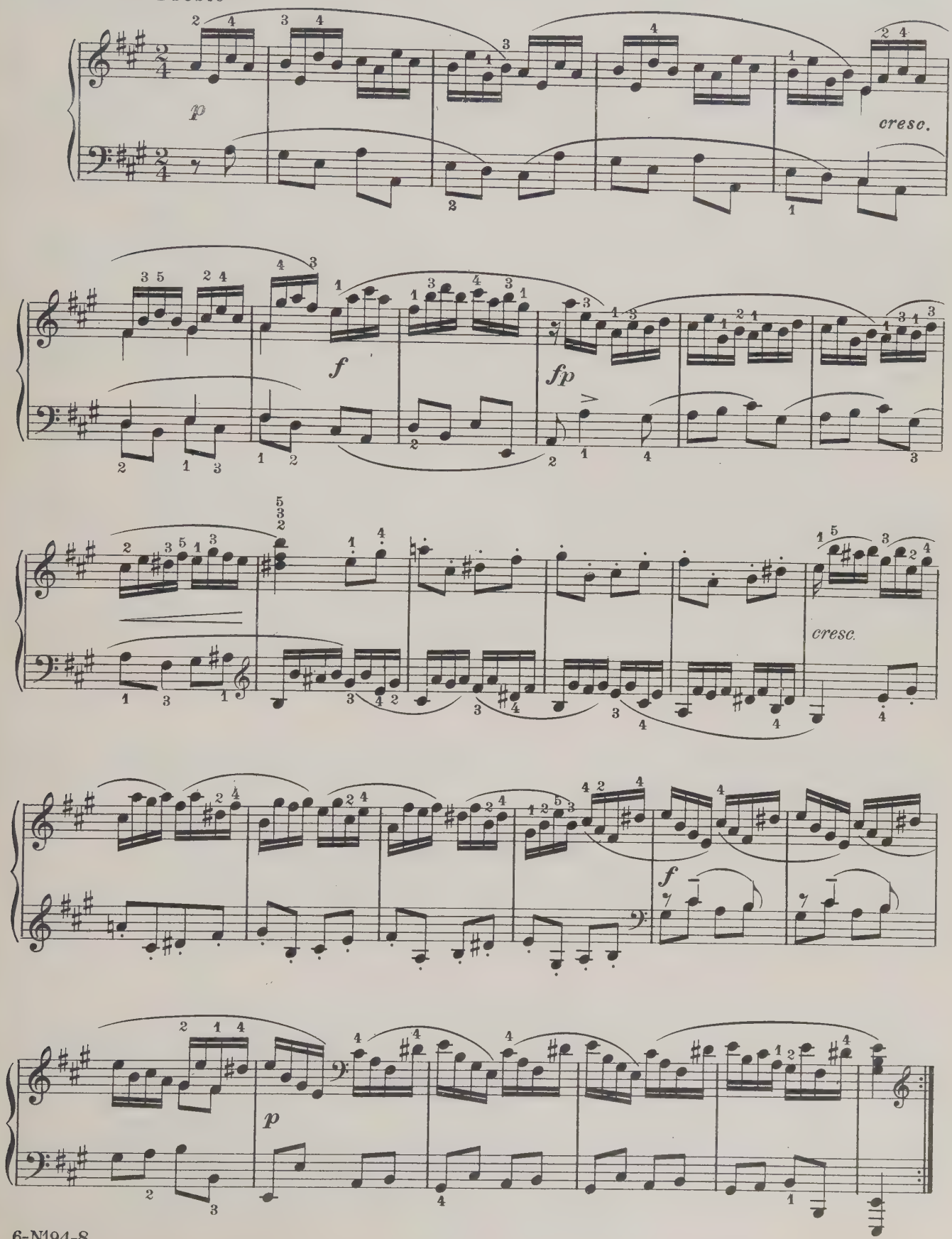

sempre cresc.
rit.
f a tempo
Ped.
f
Ped.
Ped.
cresc.
ff
fff
rit.
molto rit.
tranquillo
p
pp
una corda
Ped.
pp
rit.
ppp

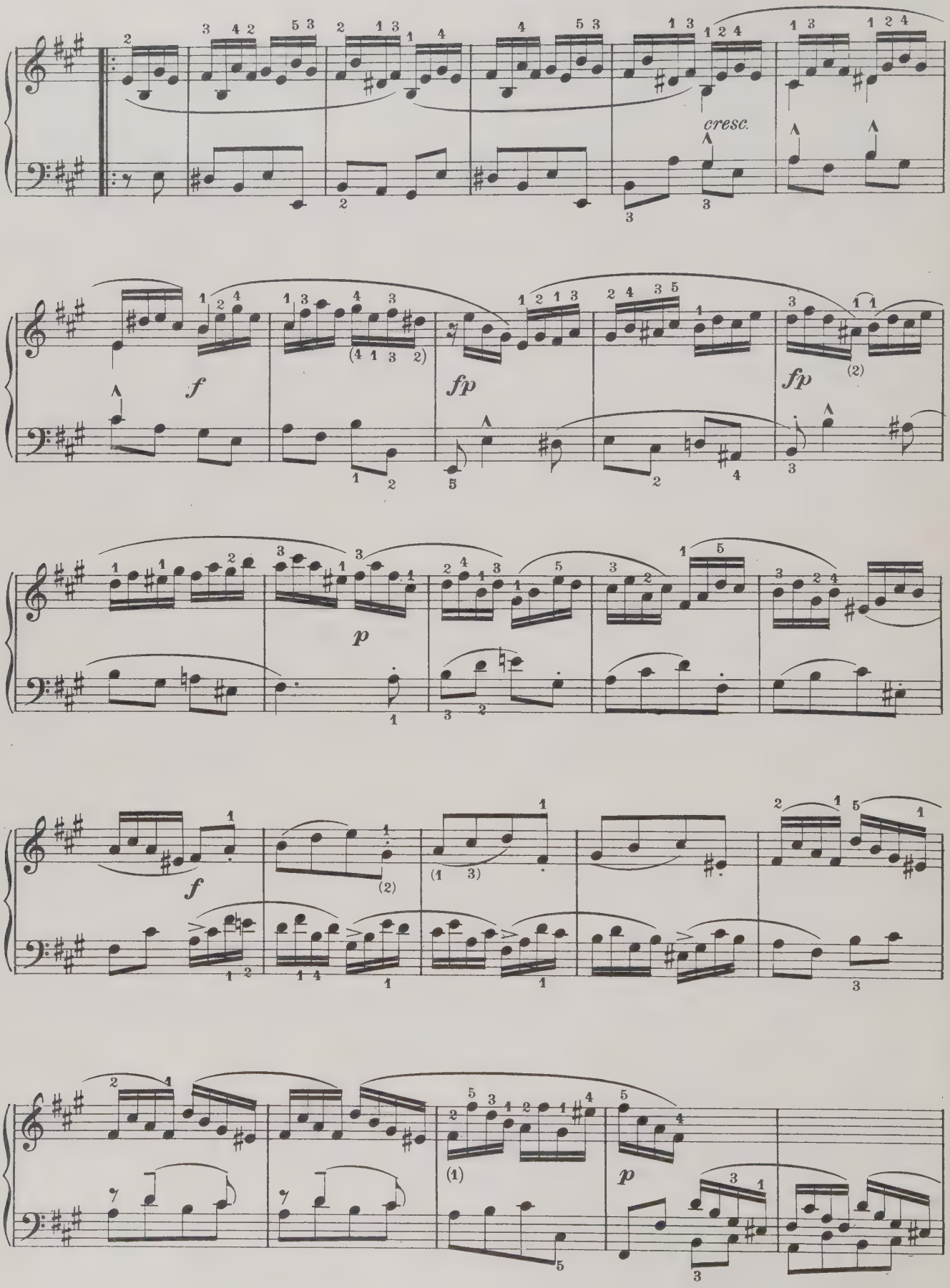
TOCCATA

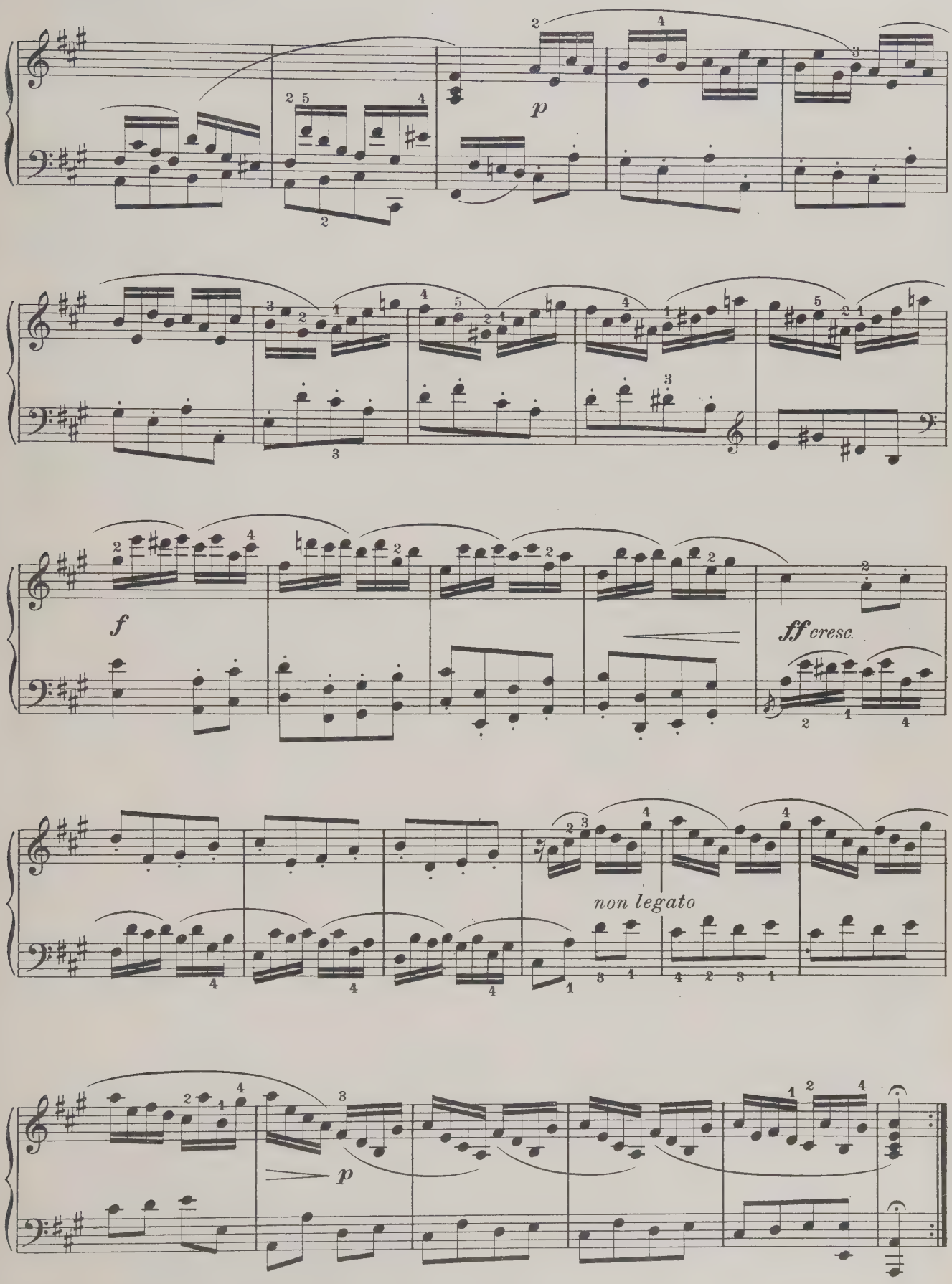
Edited by Charles Dennée

Presto

PARADISI




cresc.
f
fp
fp
p
f
p


p
f
ff cresc.
non legato
p

SUITE

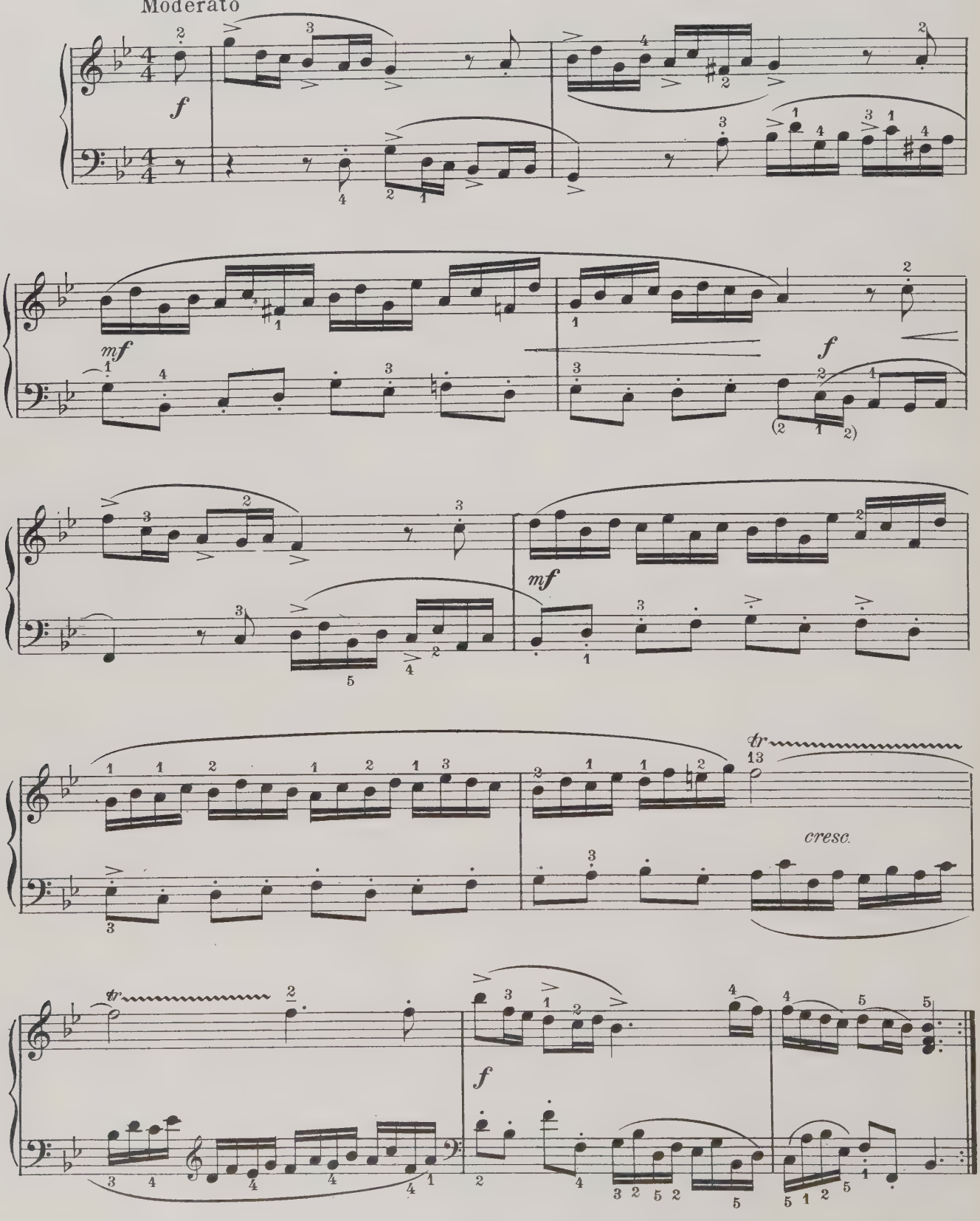
G MINOR

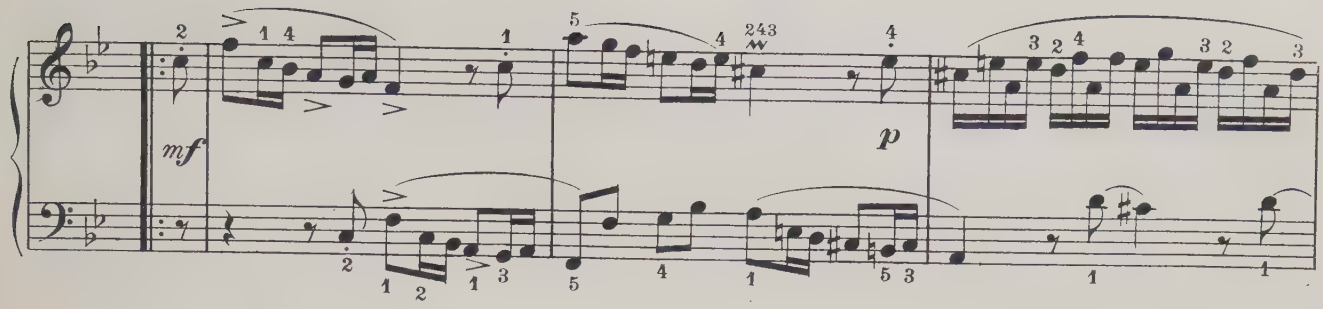
Edited by
Charles Dennée

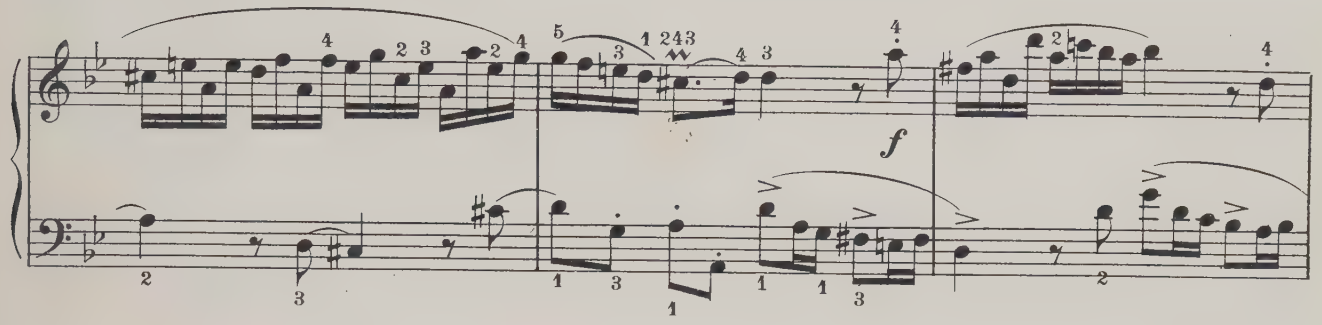
ALLEMANDE

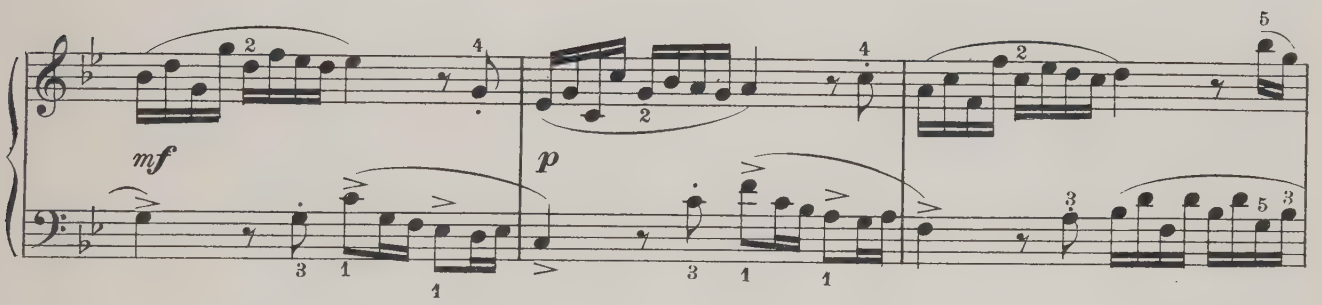
Moderato

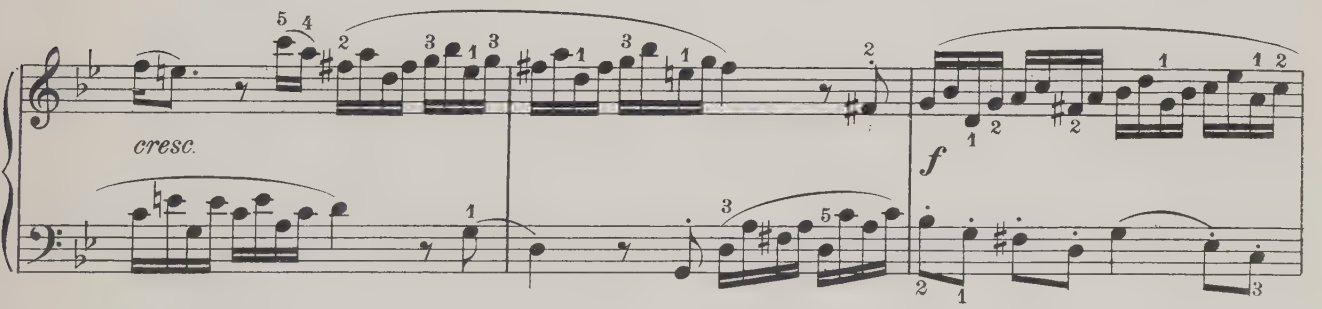
HÄNDEL

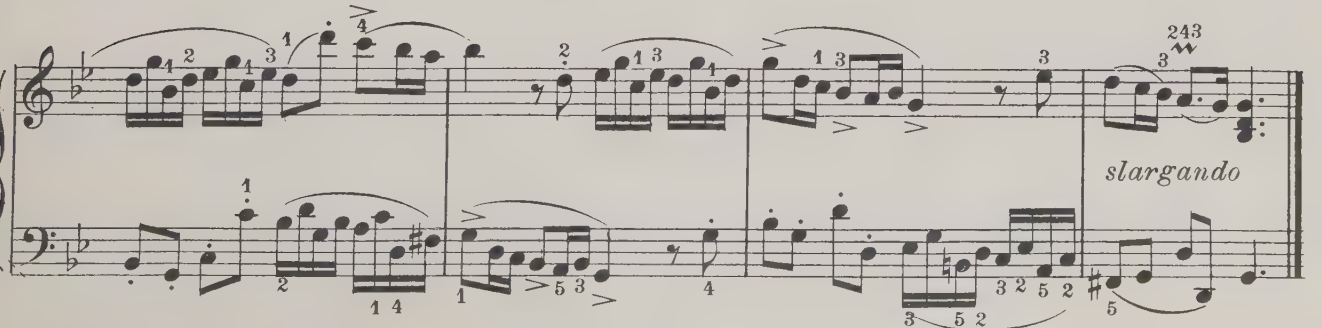



mf
p


f

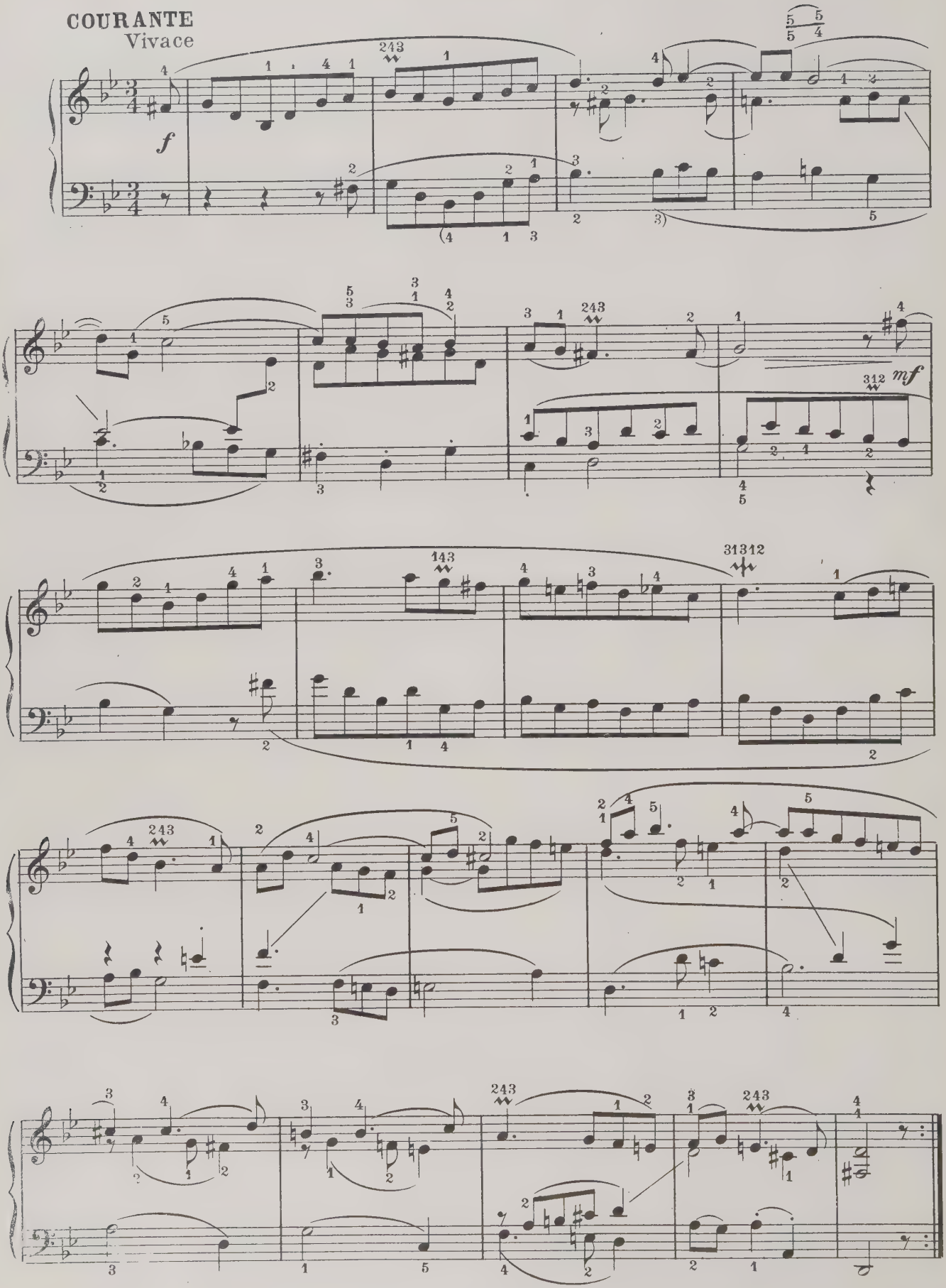

mf
p

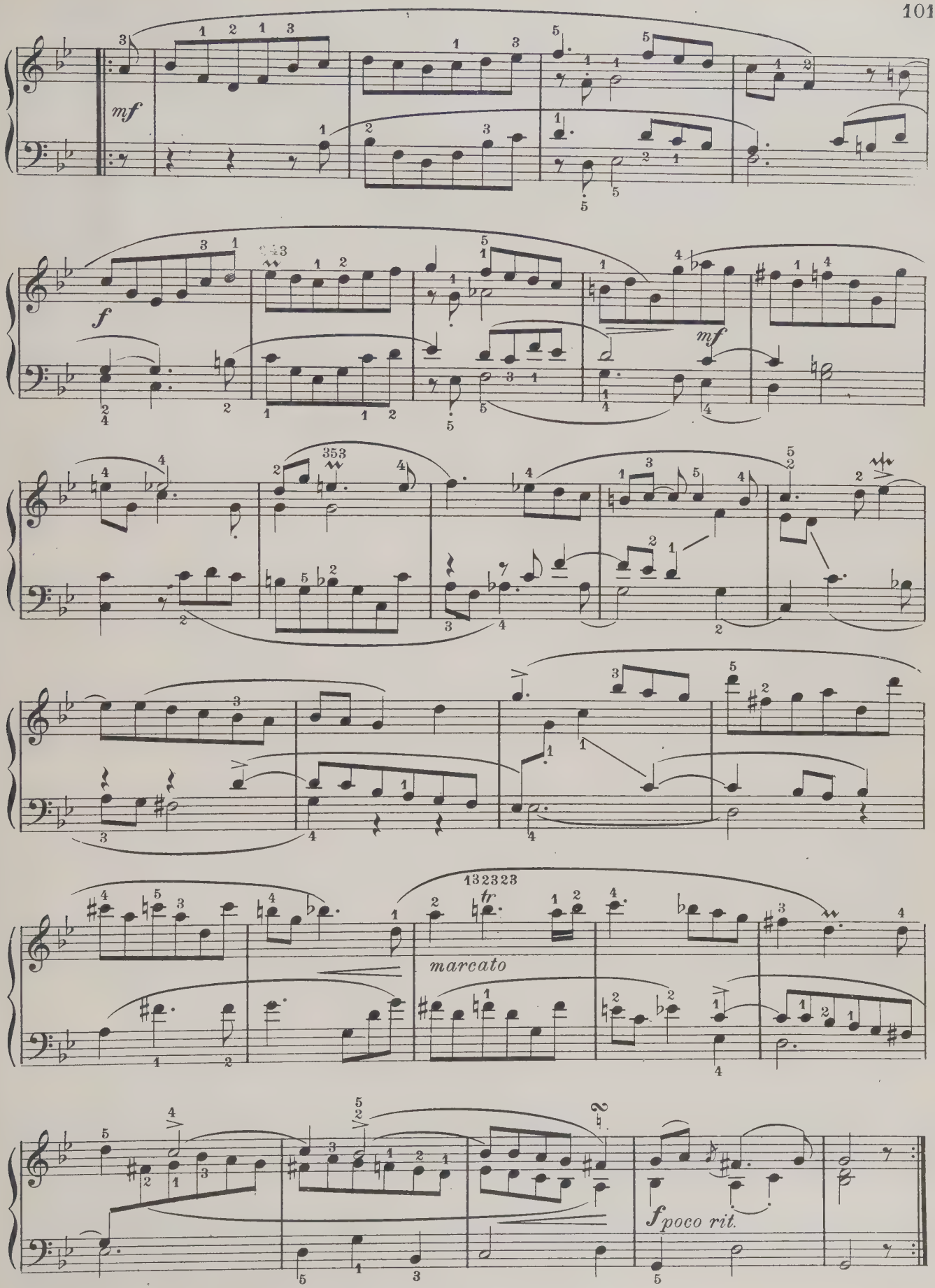

cresc.
f


slargando

COURANTE

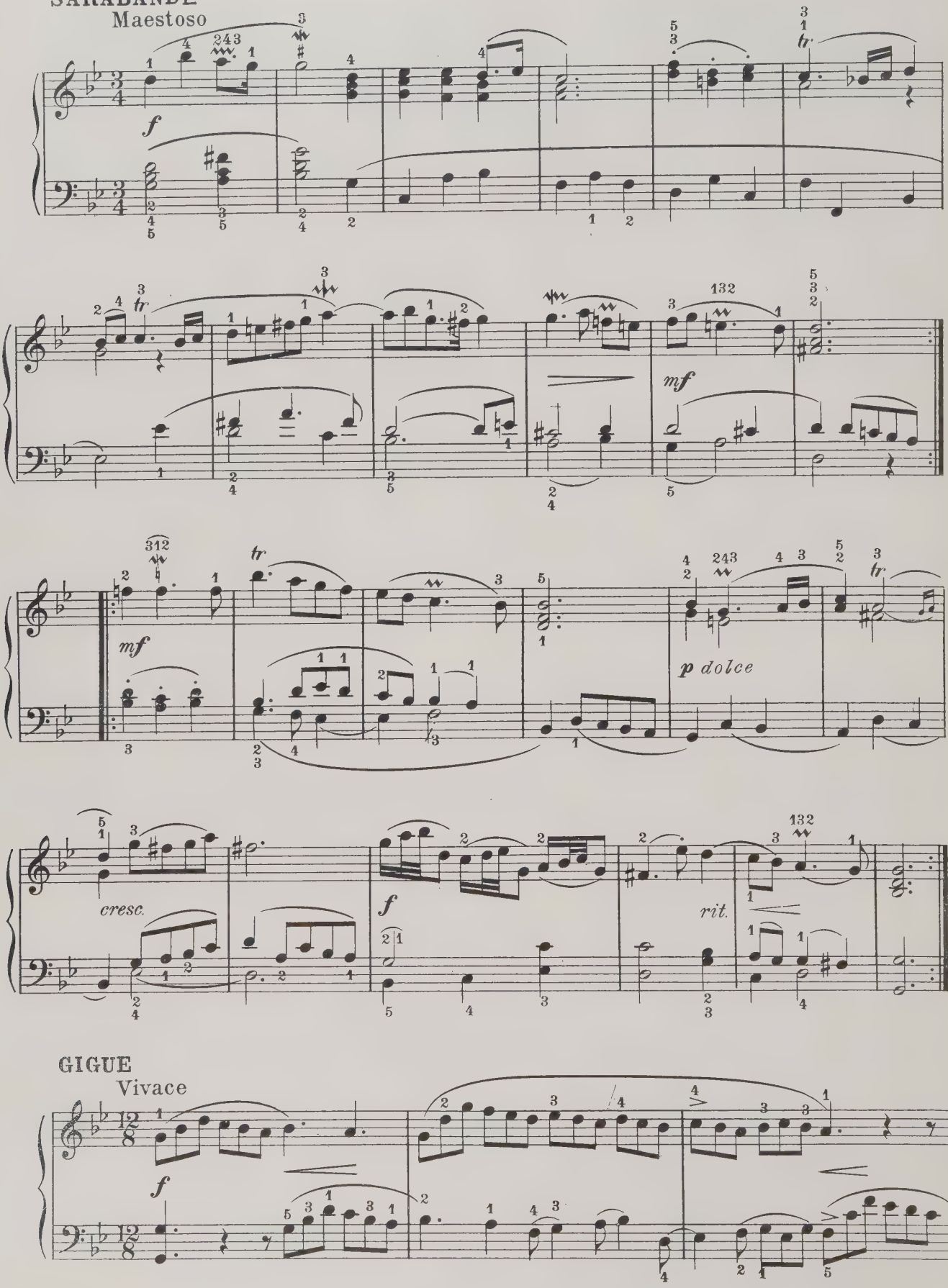
Vivace




mf
f
mf
marcato
tr
f poco rit.

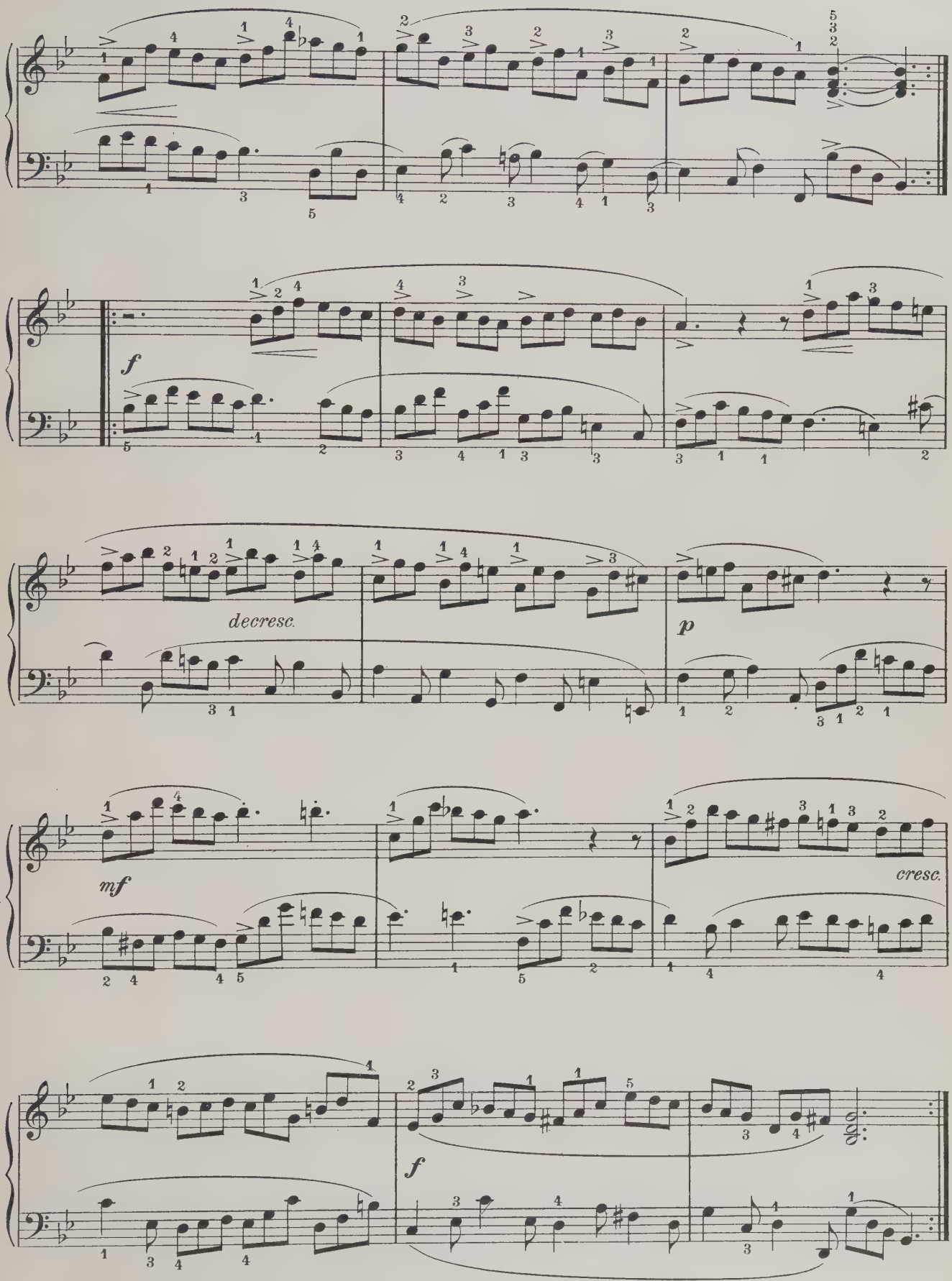
SARABANDE

Maestoso



GIGUE

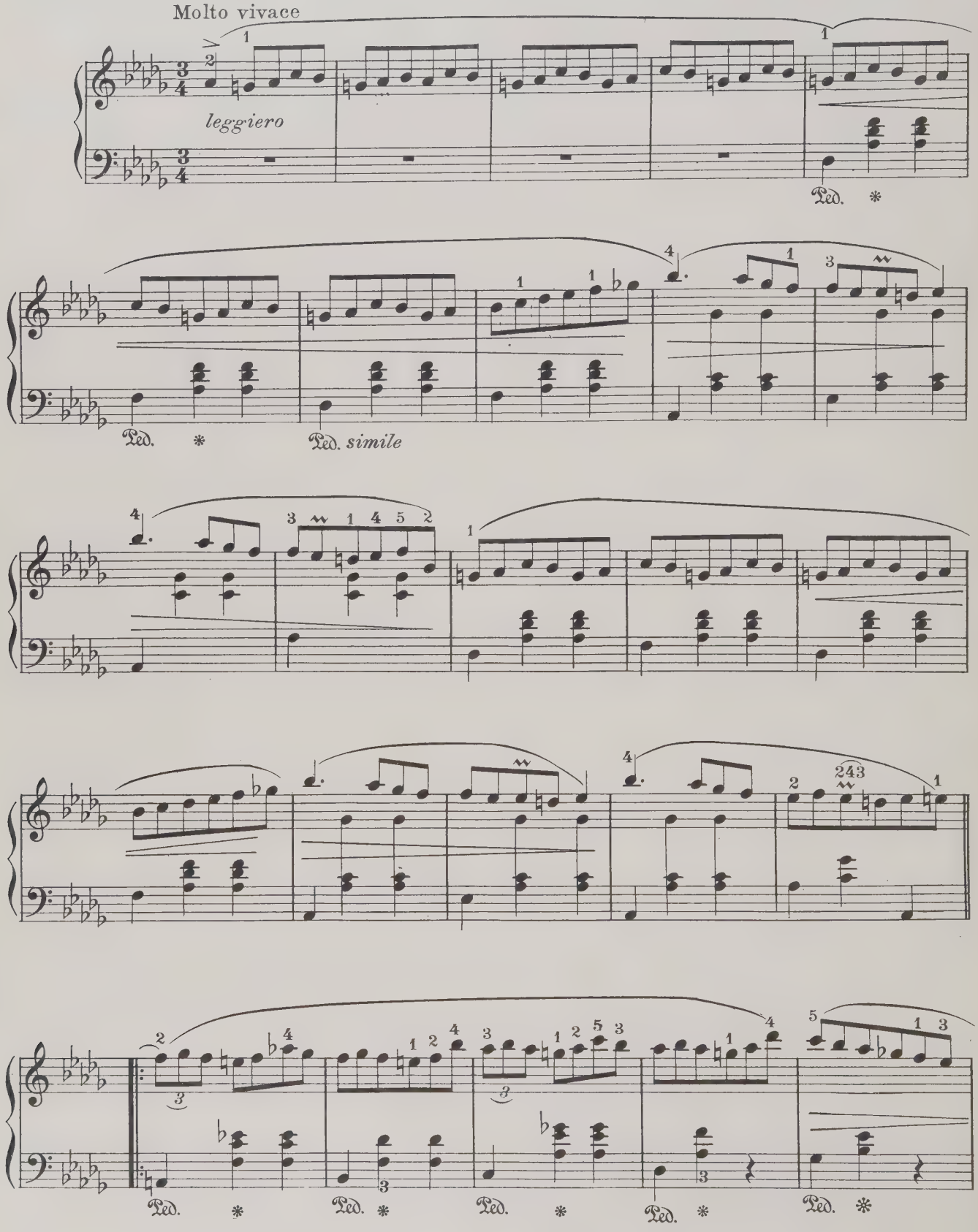
Vivace

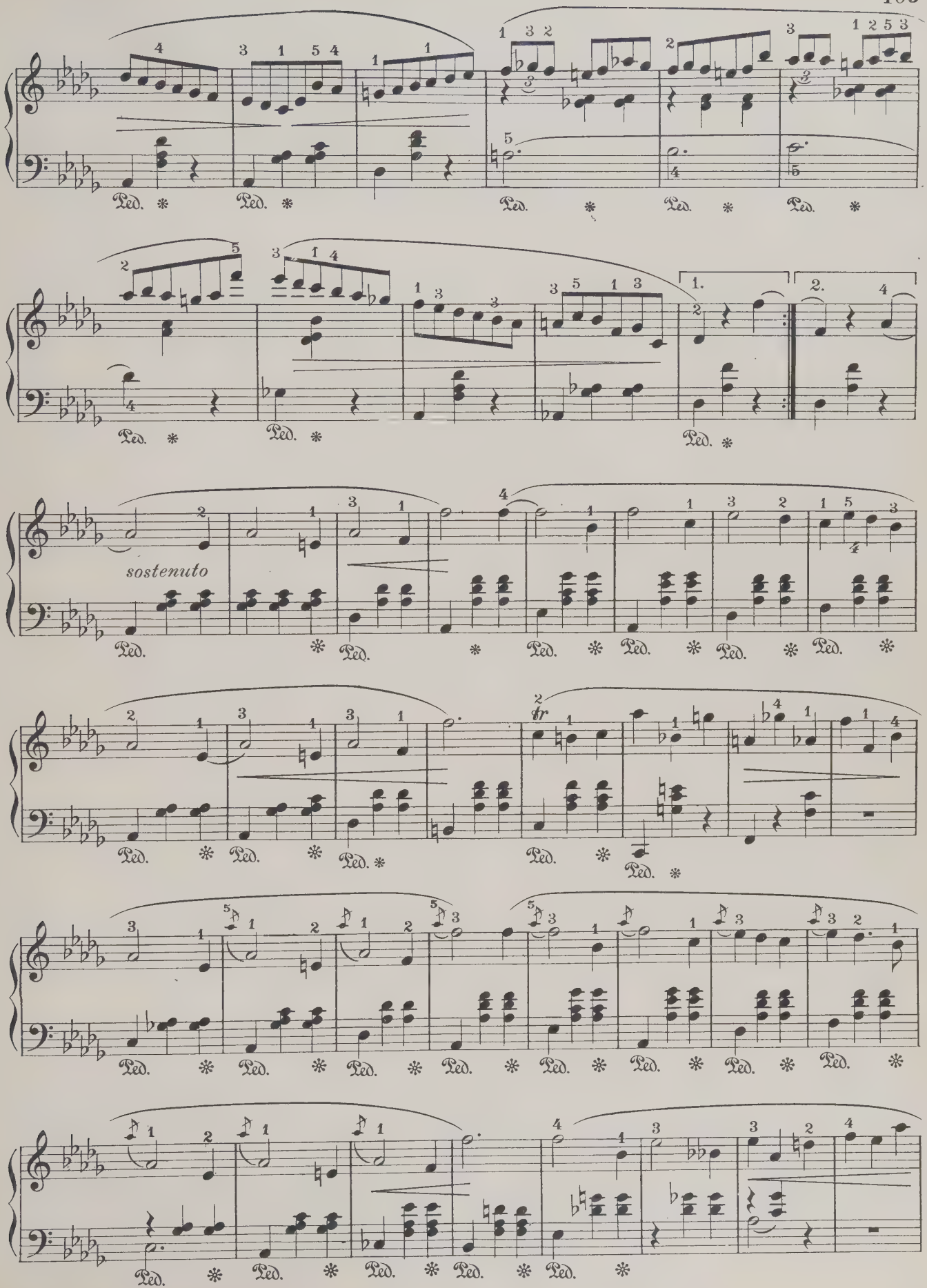

f
decresc.
p
mf
cresc.
f

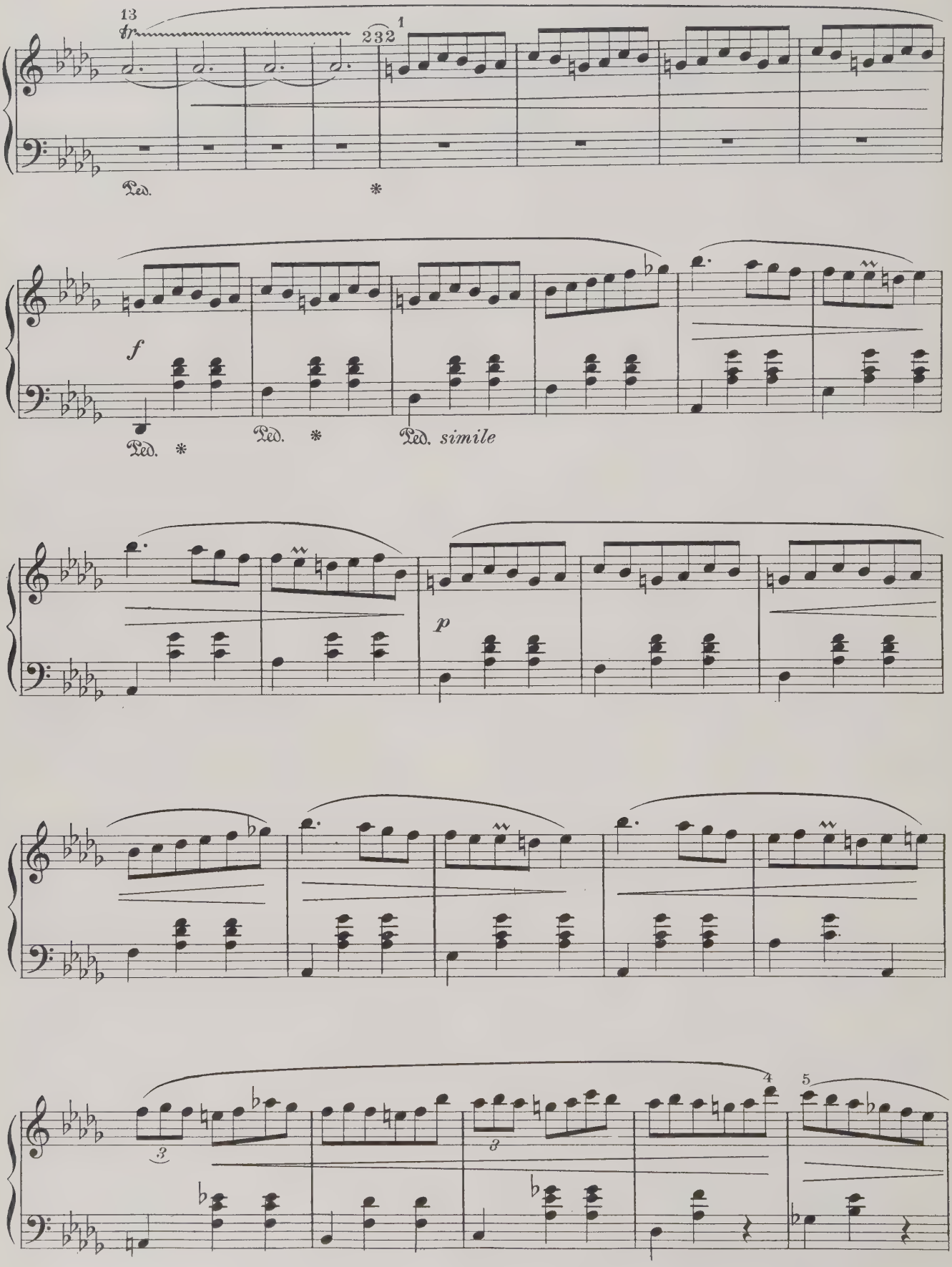
VALSE
D-FLAT

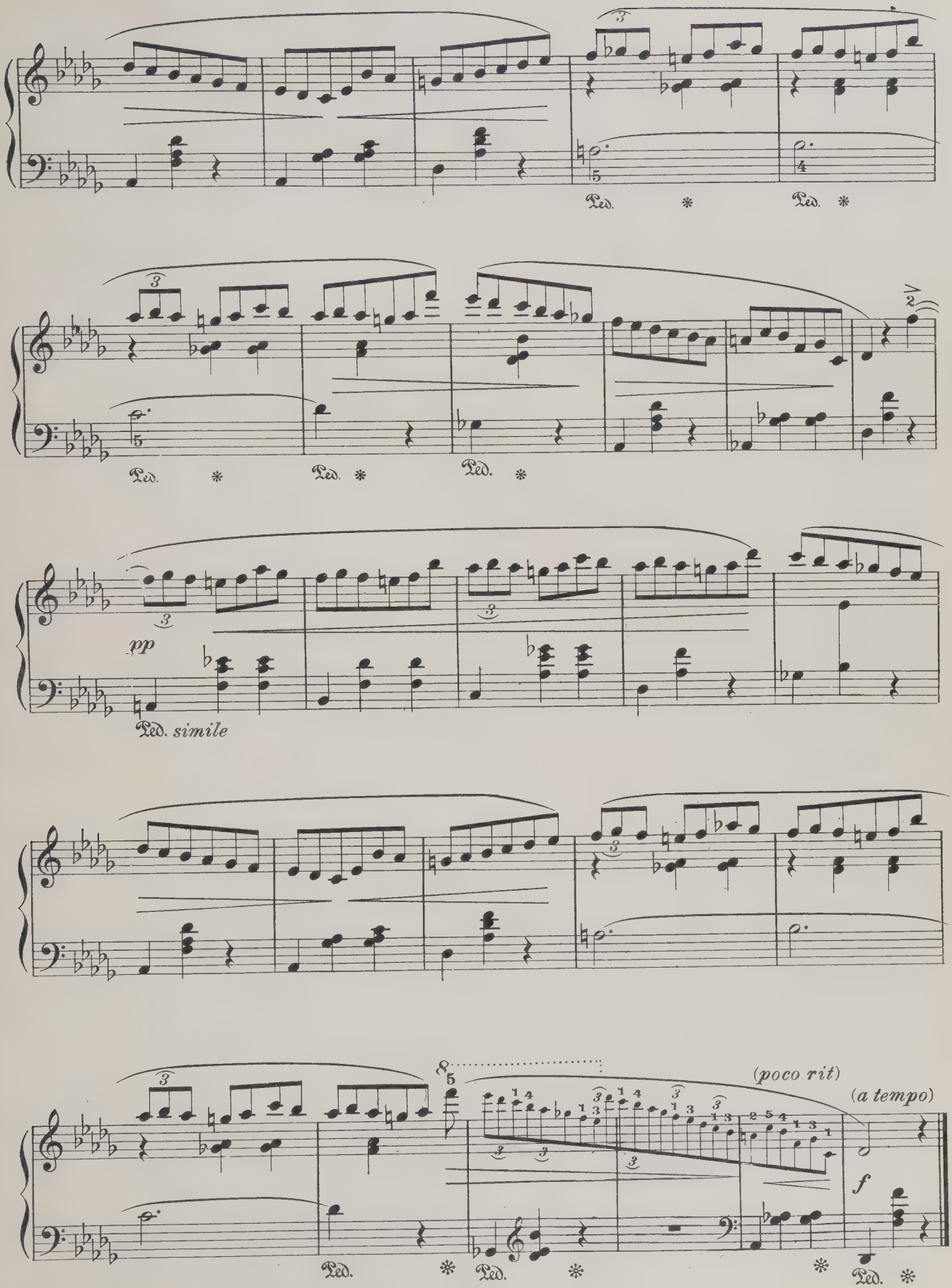
Edited by
CHARLES DENNÉE

F. CHOPIN
Op. 64, No. 1




sostenuto
tr
1.
2.
Ped.


13
tr
232
1
Ped.
*
f
Ped. *
Ped. *
Ped. simile
p
3
3
4
5


Ped. * Ped. *
Ped. * Ped. * Ped. *
pp
Ped. simile
(poco rit)
(a tempo)
f
Ped. * Ped. * Ped. *

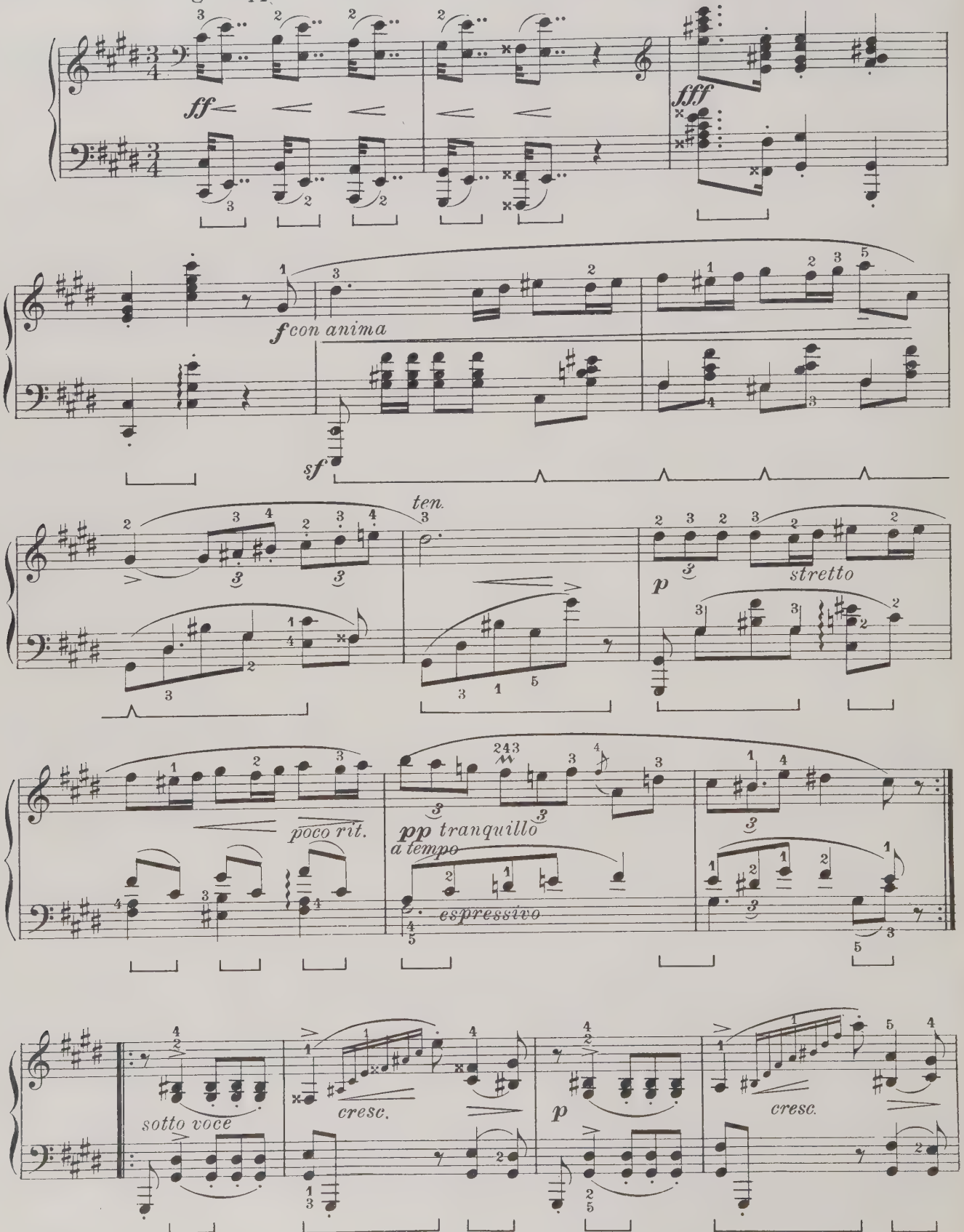
POLONAISE

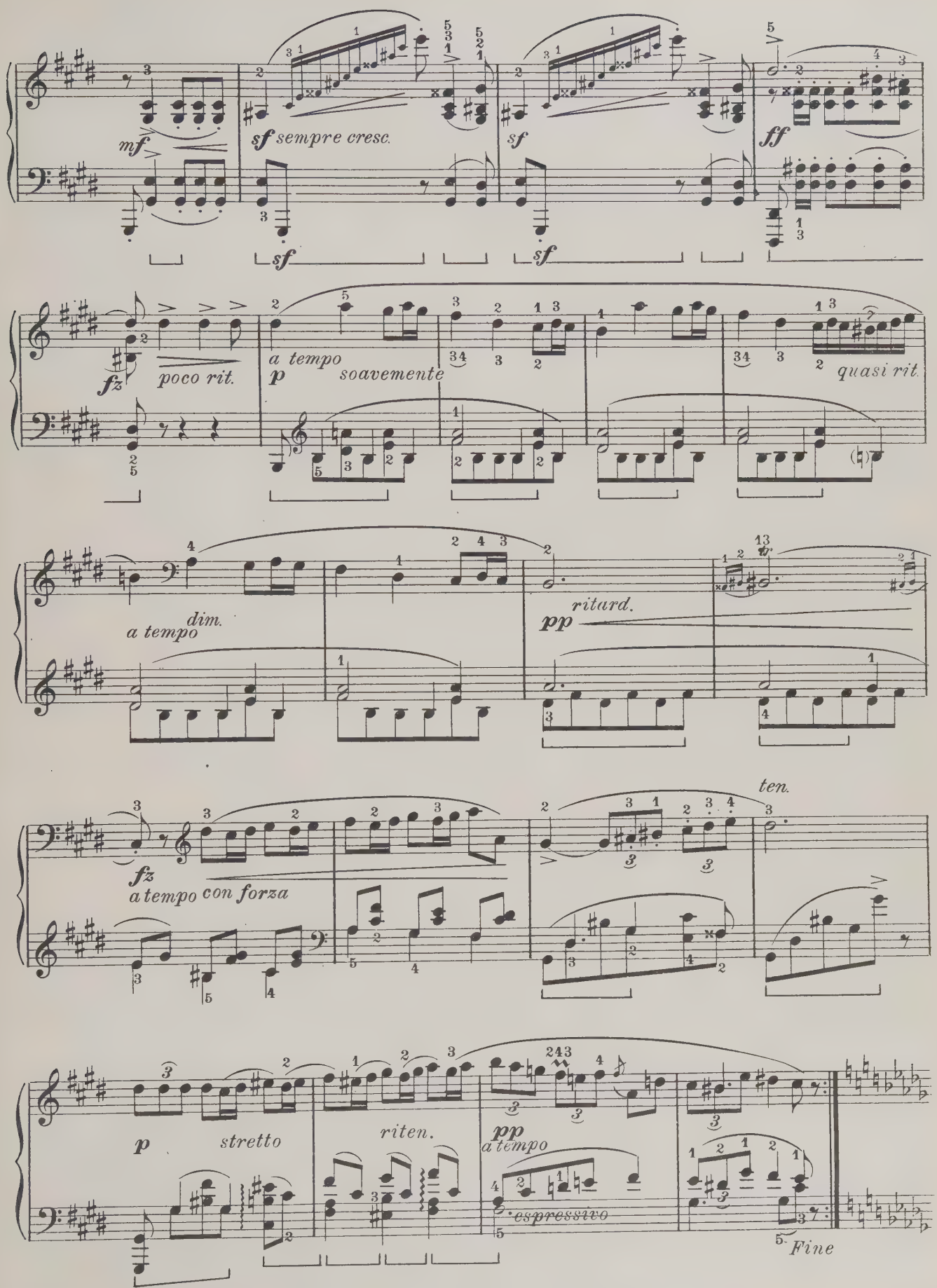
C-SHARP MINOR

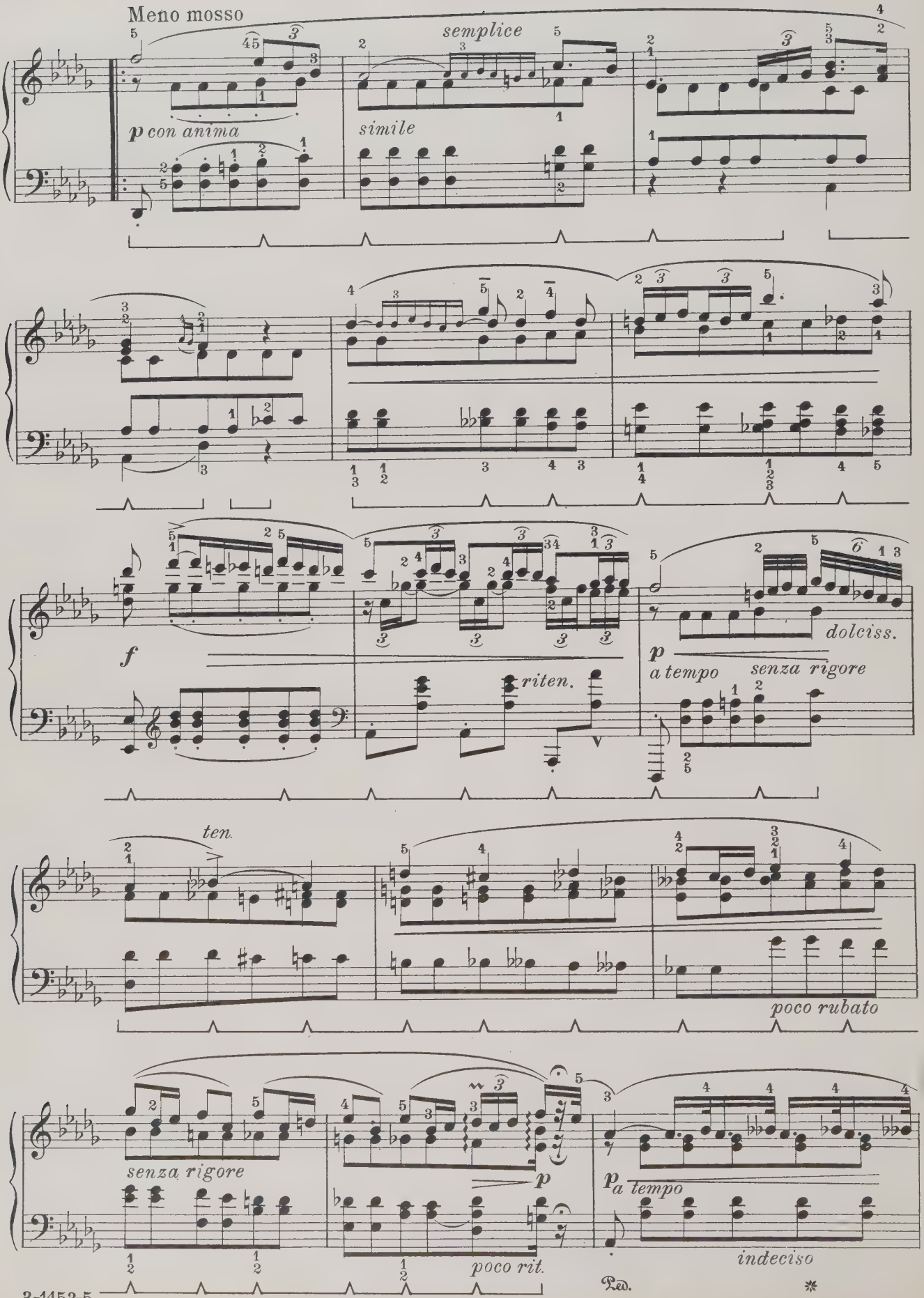
CHOPIN
Op. 26, No. 1

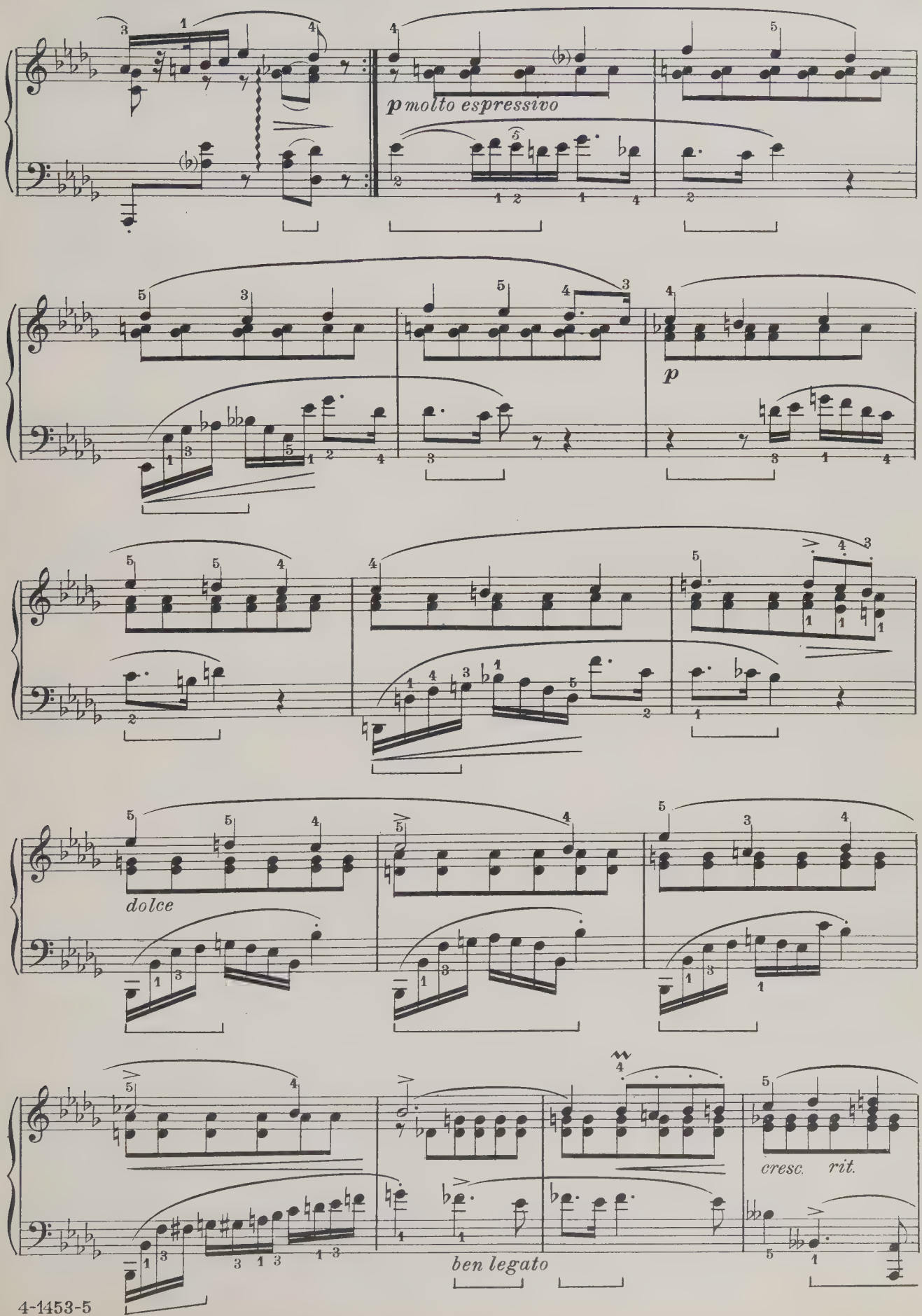
Edited by
Charles Dennée

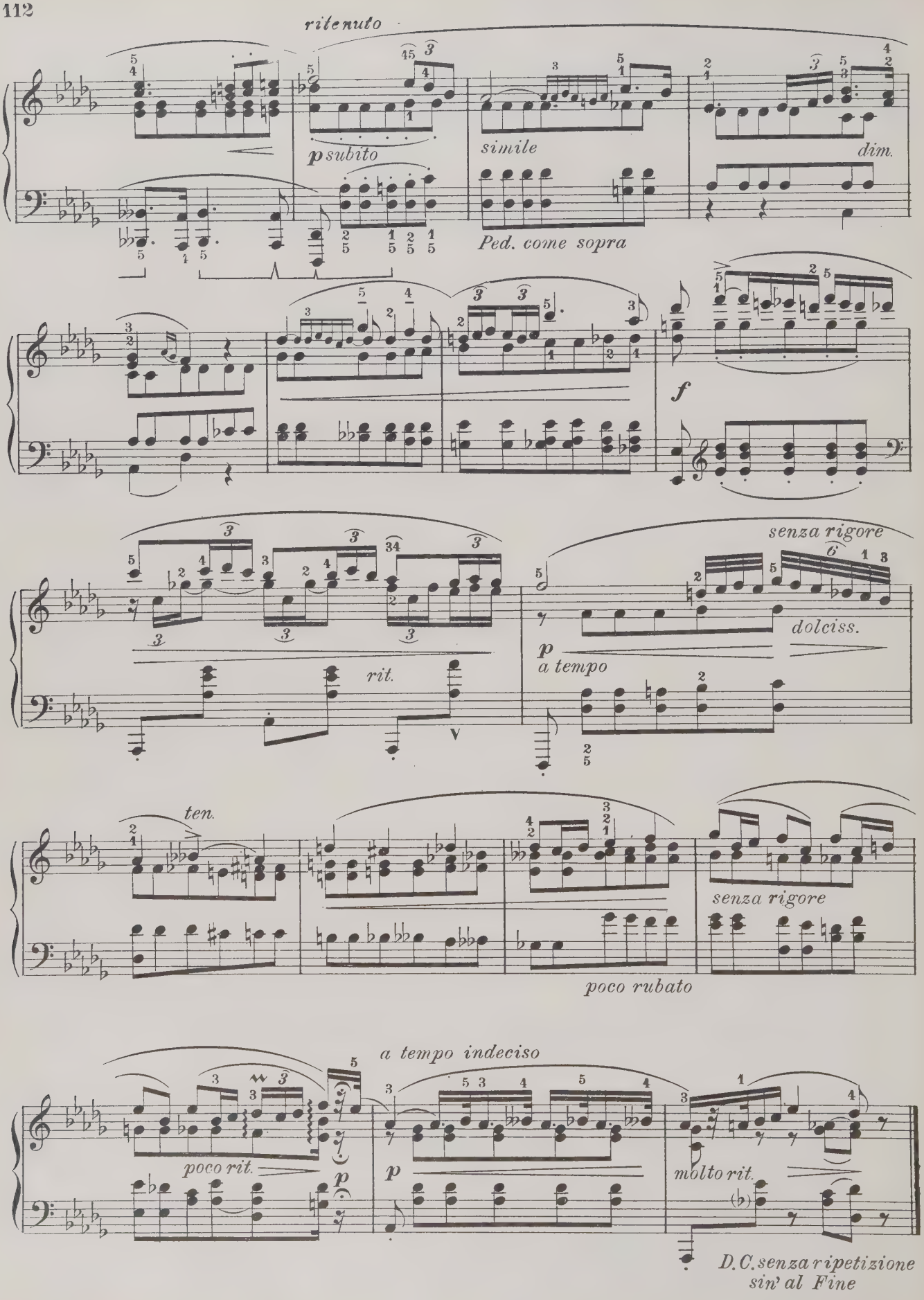
Allegro appassionato




mf
sf sempre cresc.
sf
sf
sf
ff
fz
poco rit.
a tempo
p soavemente
quasi rit.
a tempo
dim.
pp
ritard.
fz
a tempo con forza
ten.
p
stretto
riten.
pp
a tempo
espressivo
Fine


Meno mosso
semplice
p con anima
simile
f
riten.
dolciss.
p
a tempo
senza rigore
ten.
poco rubato
senza rigore
p
poco rit.
p
a tempo
indeciso
Ped.
*


p molto espressivo
p
dolce
cresc.
rit.
ben legato


ritenuto
p subito
simile
dim.
Ped. come sopra
f
rit.
senza rigore
dolciss.
p
a tempo
ten.
senza rigore
poco rubato
a tempo indeciso
poco rit.
p
molto rit.
D.C. senza ripetizione
sin' al Fine

BOURRÉE

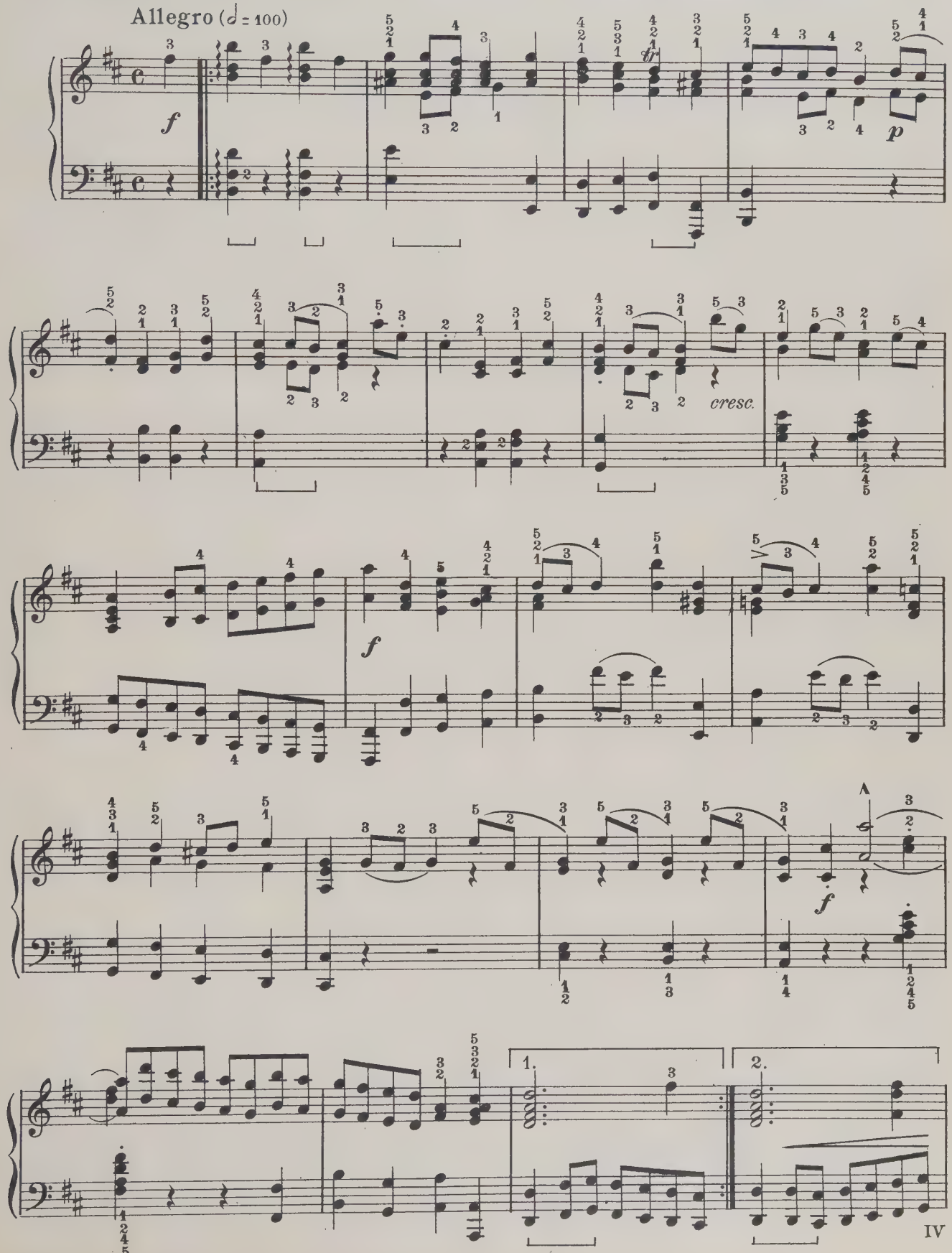
B MINOR

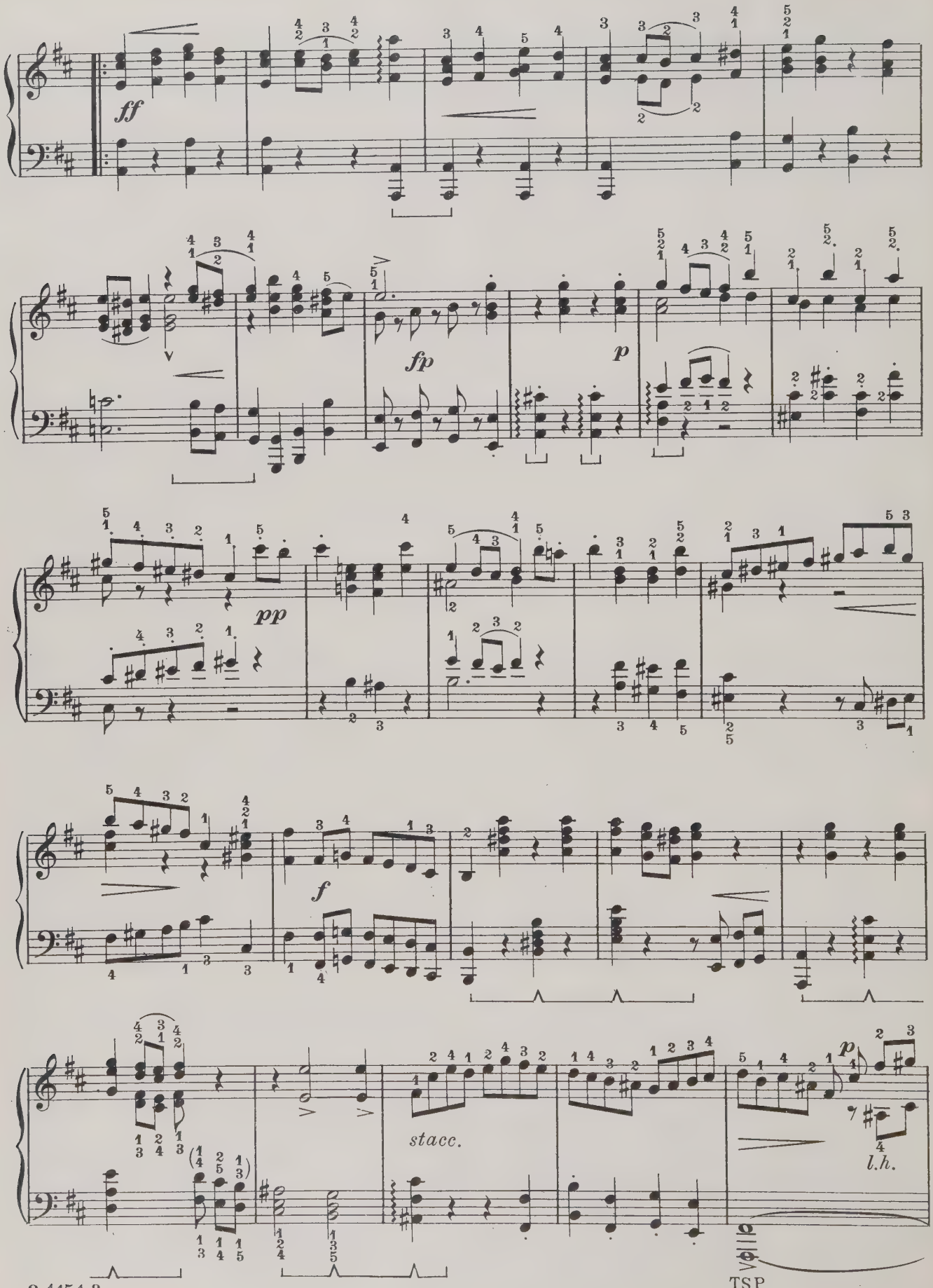
(From Sonata No. III, for Violin Alone)

BACH

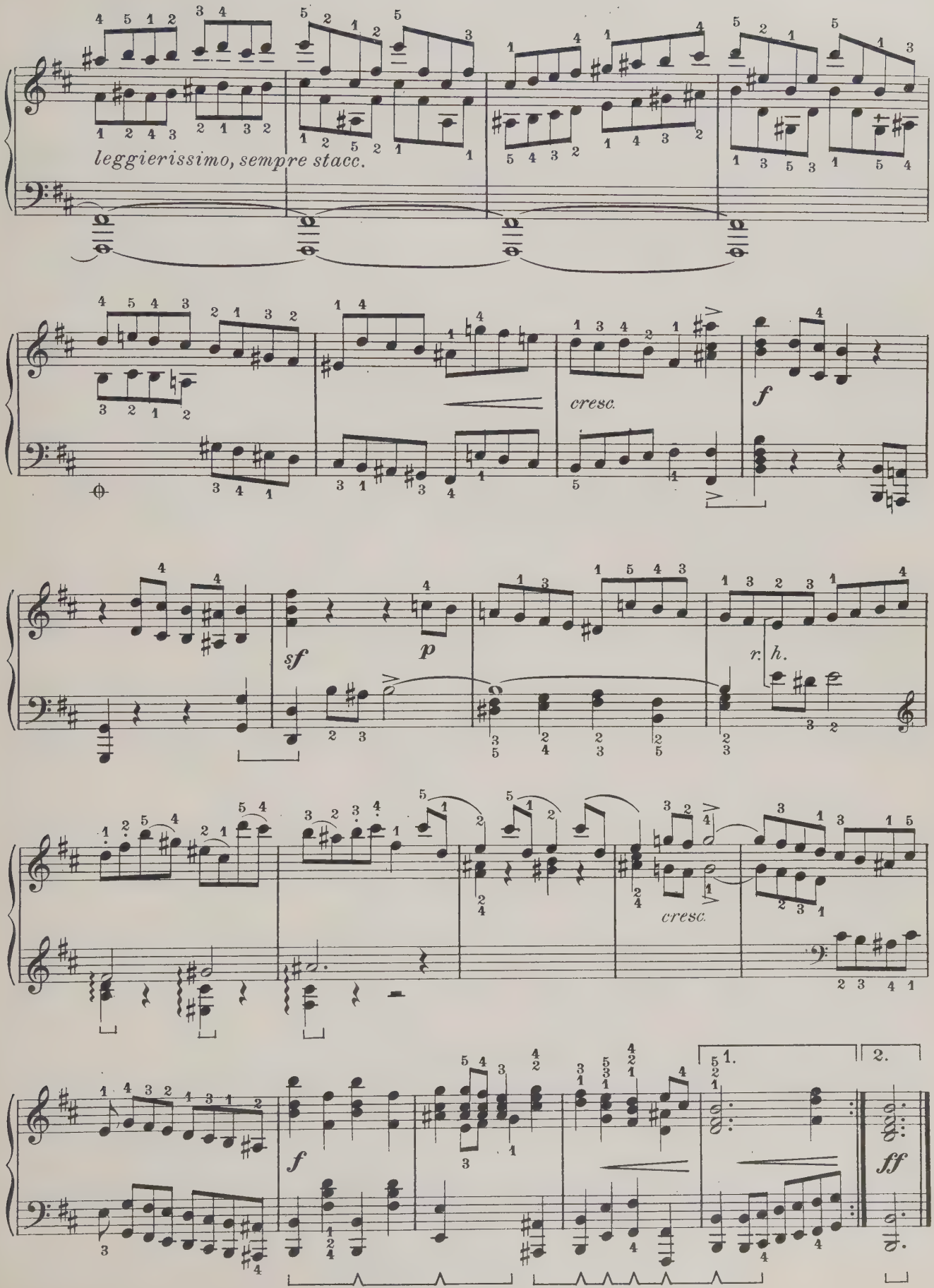
Transcr. by Camille Saint-Saëns

Edited by
Charles Dennée





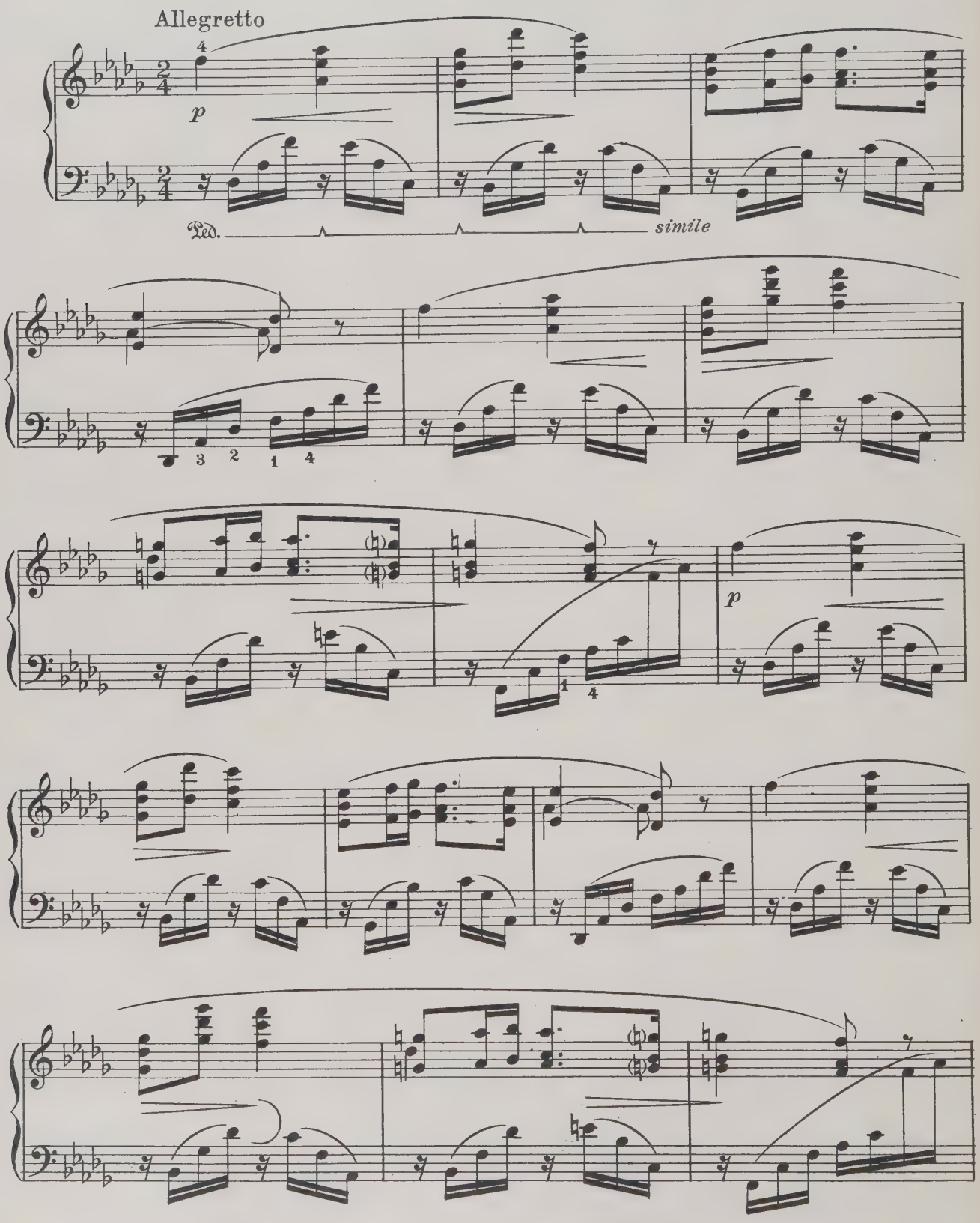
TSP


leggierissimo, sempre stacc.
cresc.
f
sf
p
r. h.
cresc.
f
1.
2.
ff

EROTICON

No II, in D-FLAT

EMILE SJÖGREN



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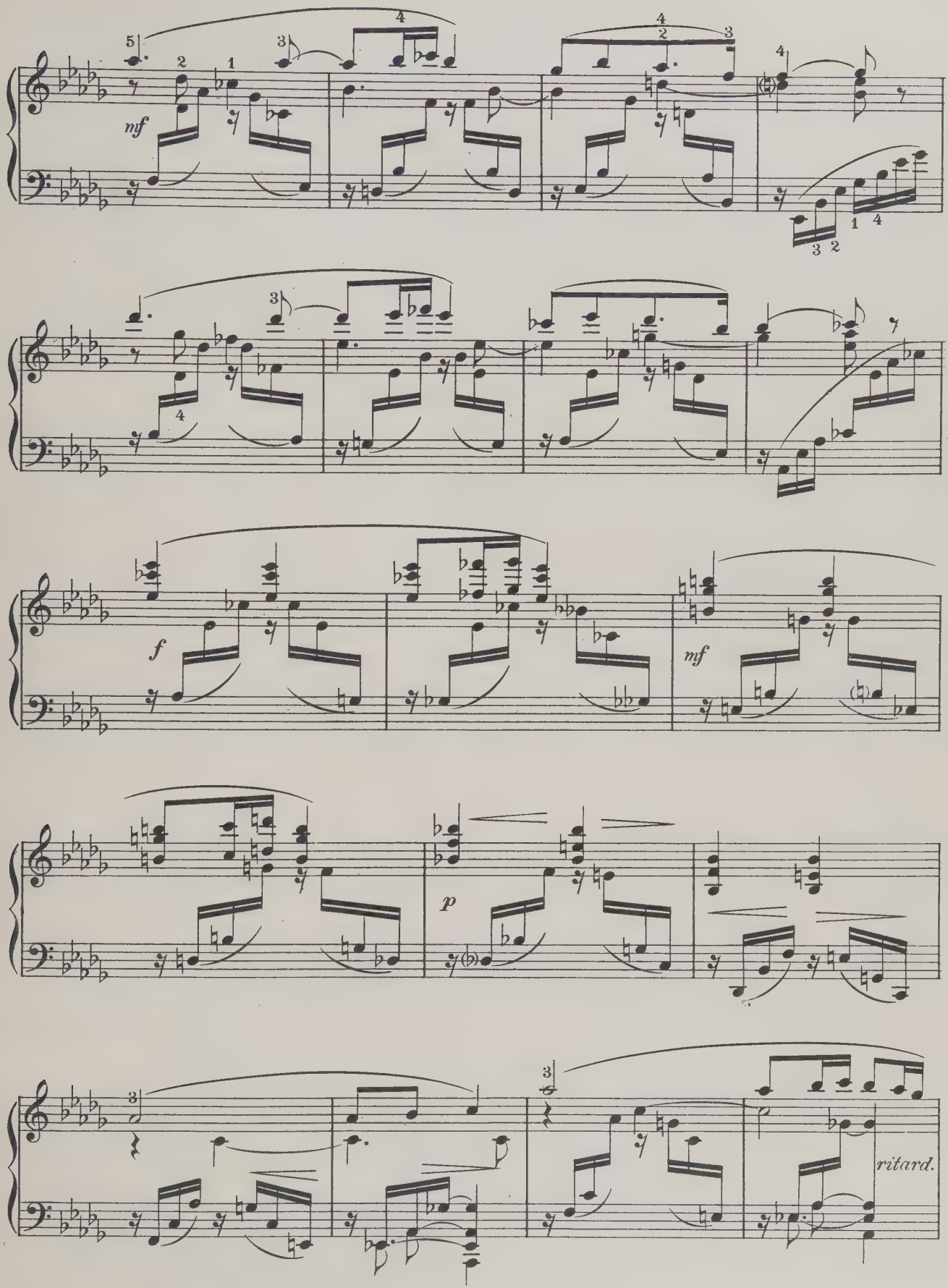
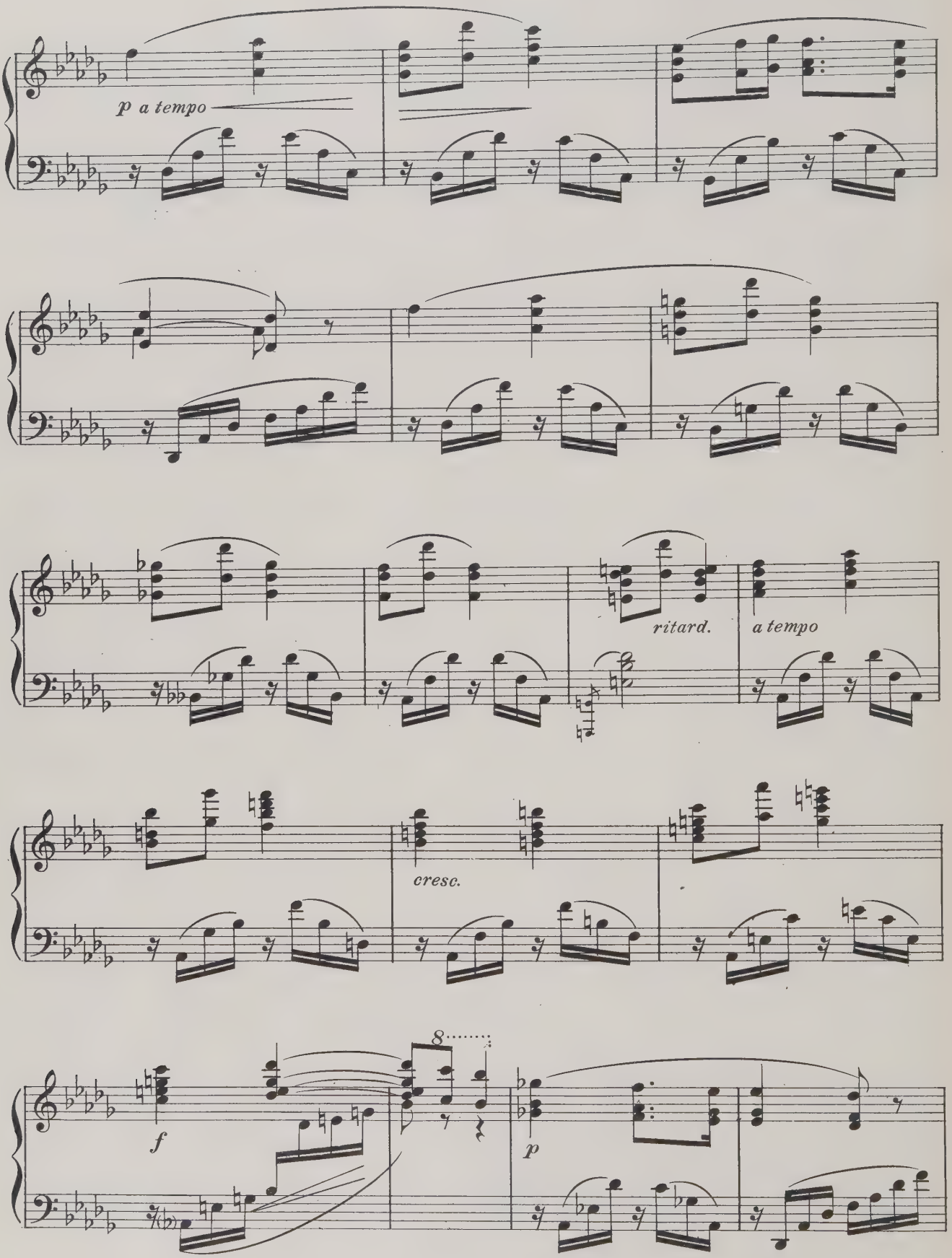
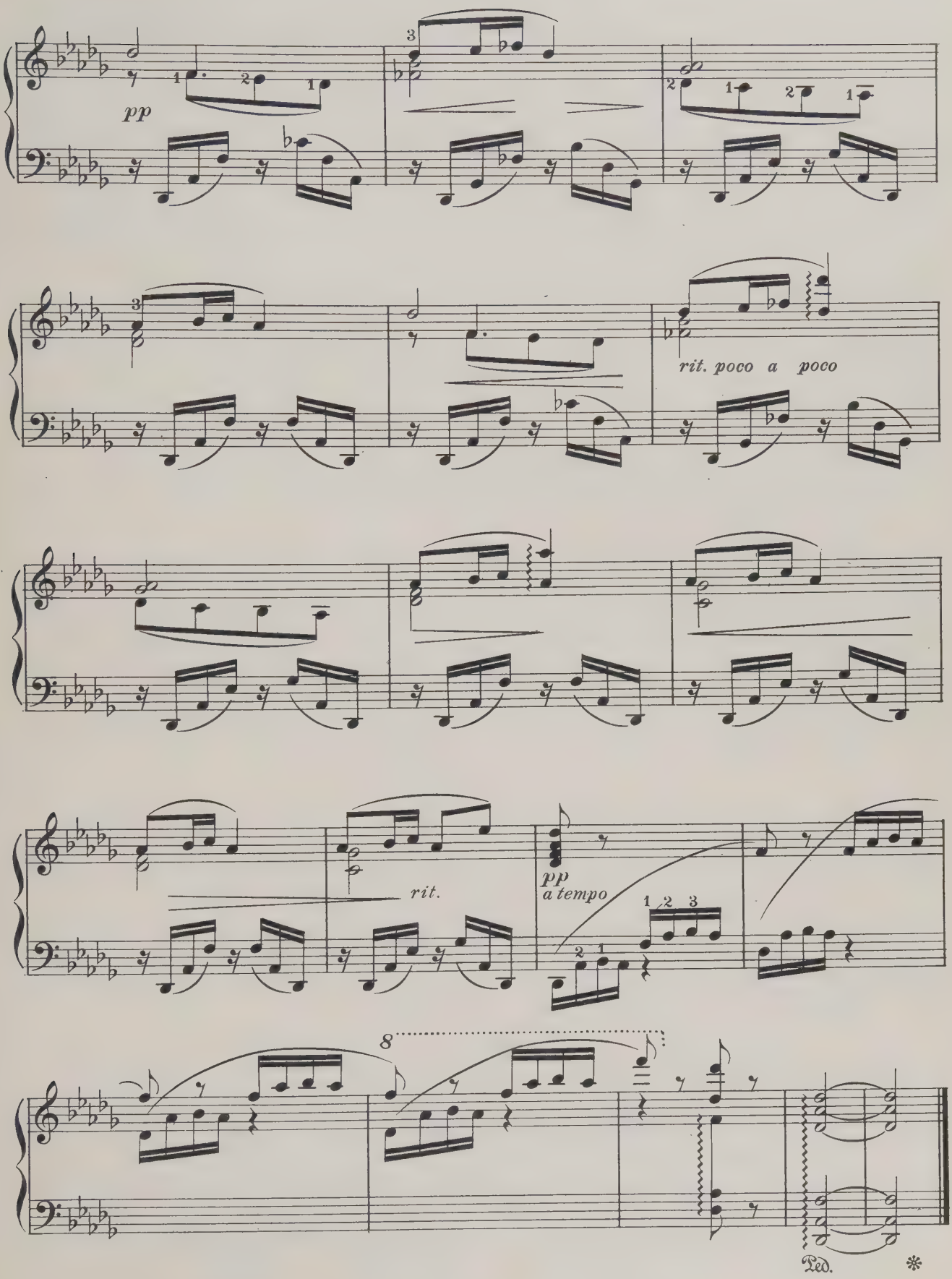

nf
f
mf
p
ritard.


p a tempo
ritard.
a tempo
cresc.
8
f
p


pp
rit. poco a poco
rit.
pp
a tempo
8
Ped.
*

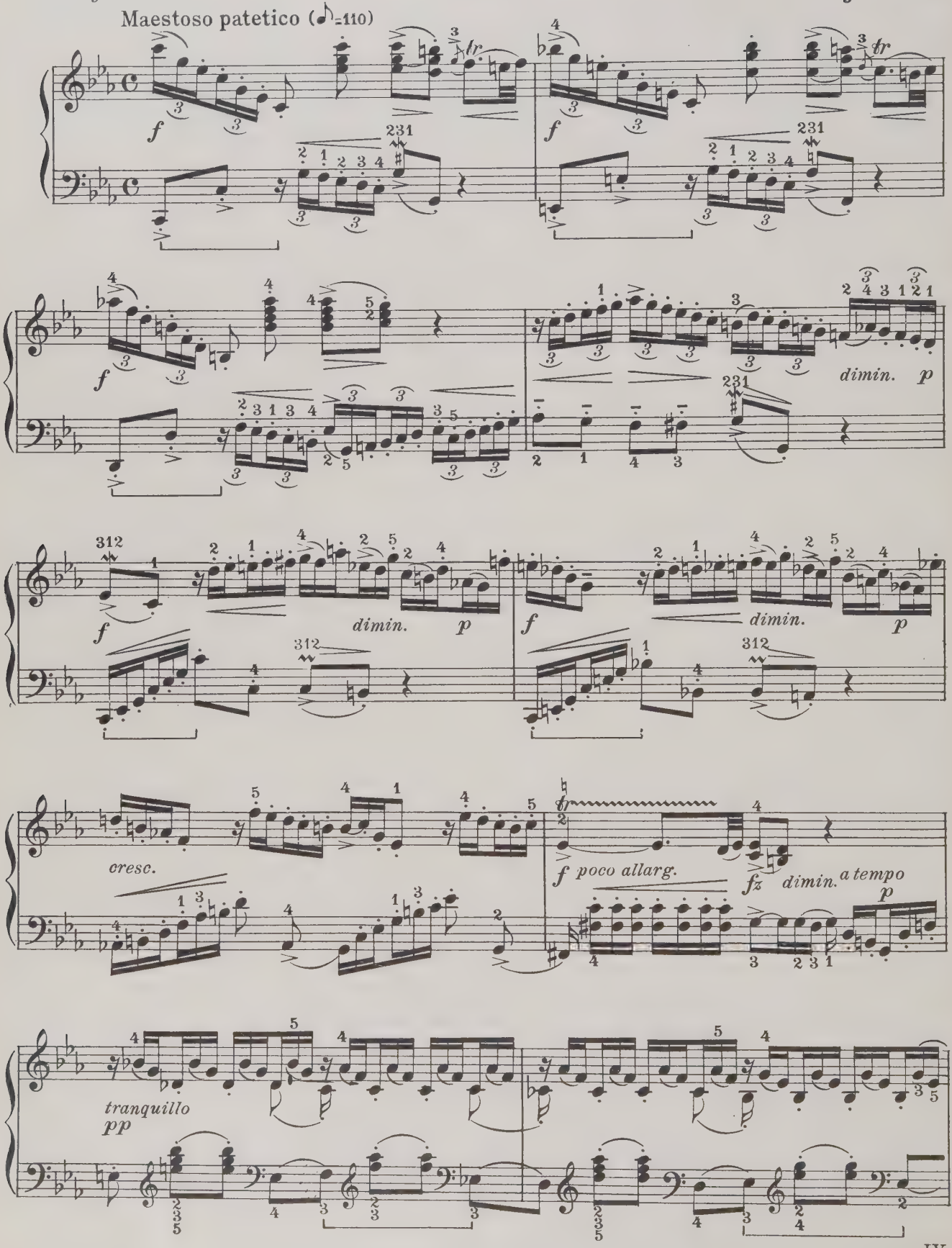
FANTASIA

C MINOR

Edited by
HANS VON BÜLOW
Revised by Charles Dennée

J. S. BACH

Maestoso patetico (♪=110)



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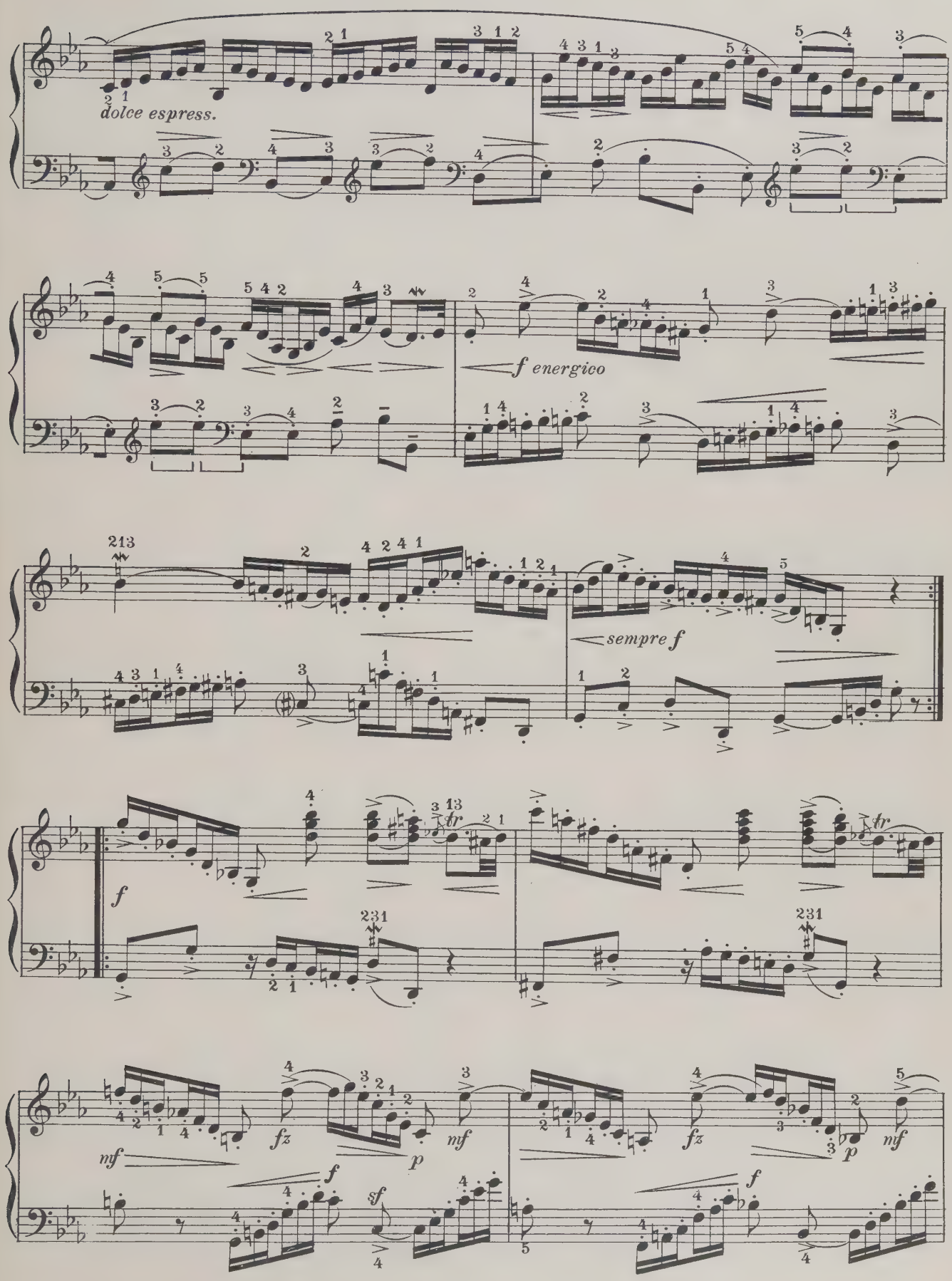
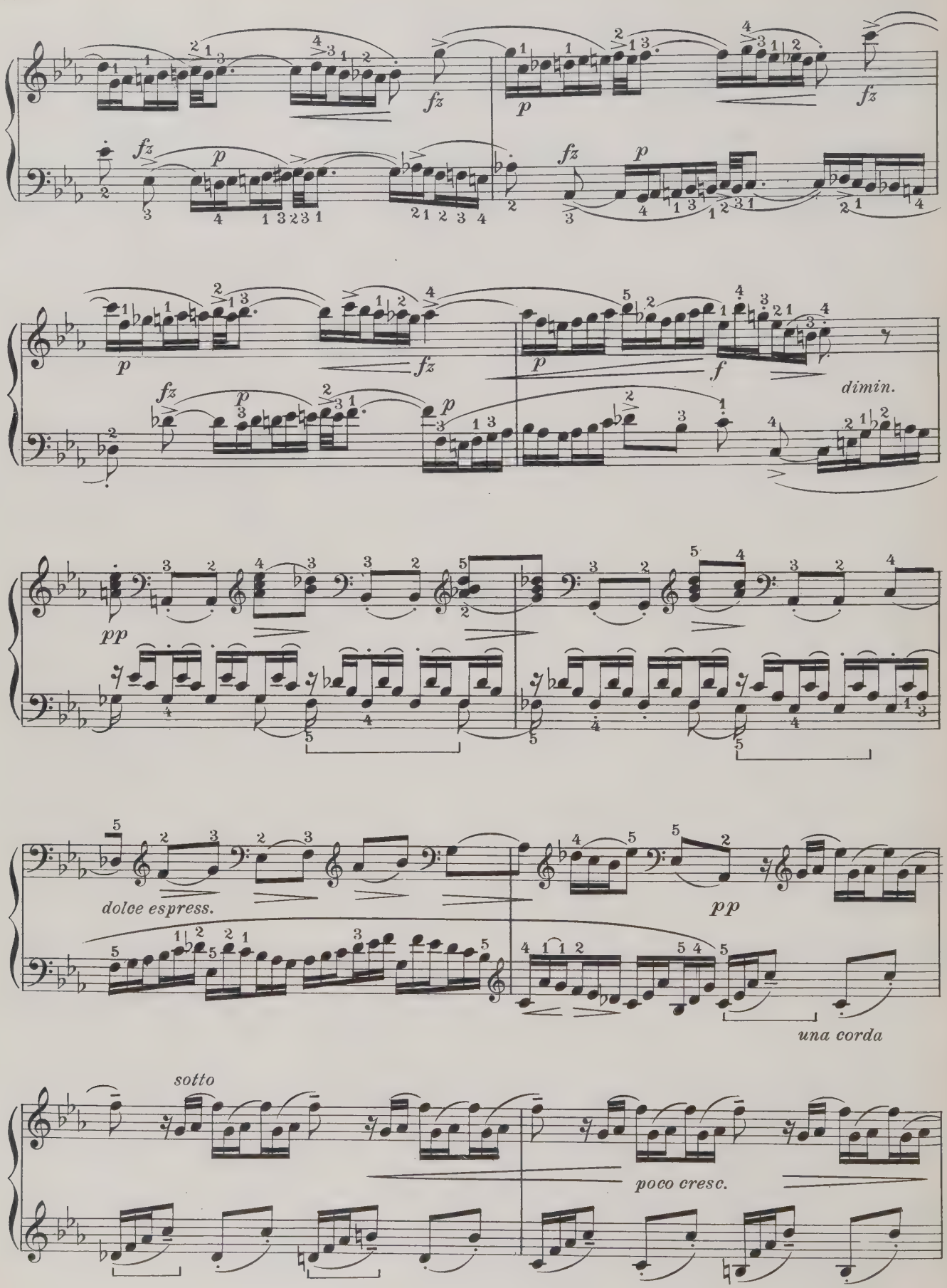
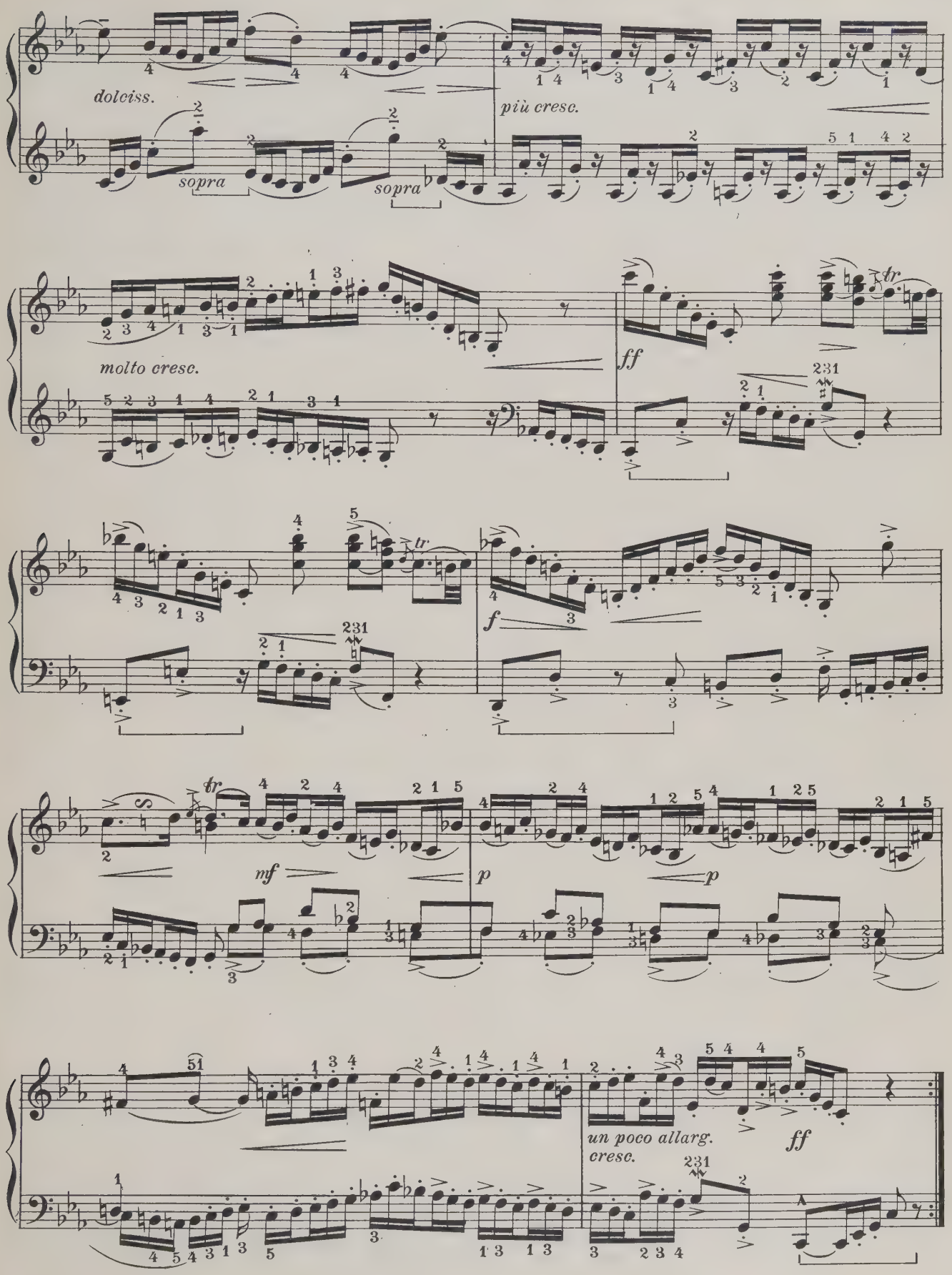

dolce espress.
f energico
sempre f
f
mf
fz
p
sf


fz
p
fz
p
fz
p
fz
p
fz
p
f
dimin.
pp
dolce espress.
pp
una corda
sotto
poco cresc.


dolciss.
sopra
sopra
più cresc.
molto cresc.
ff
tr
231
f
mf
p
p
un poco allarg.
cresc.
ff

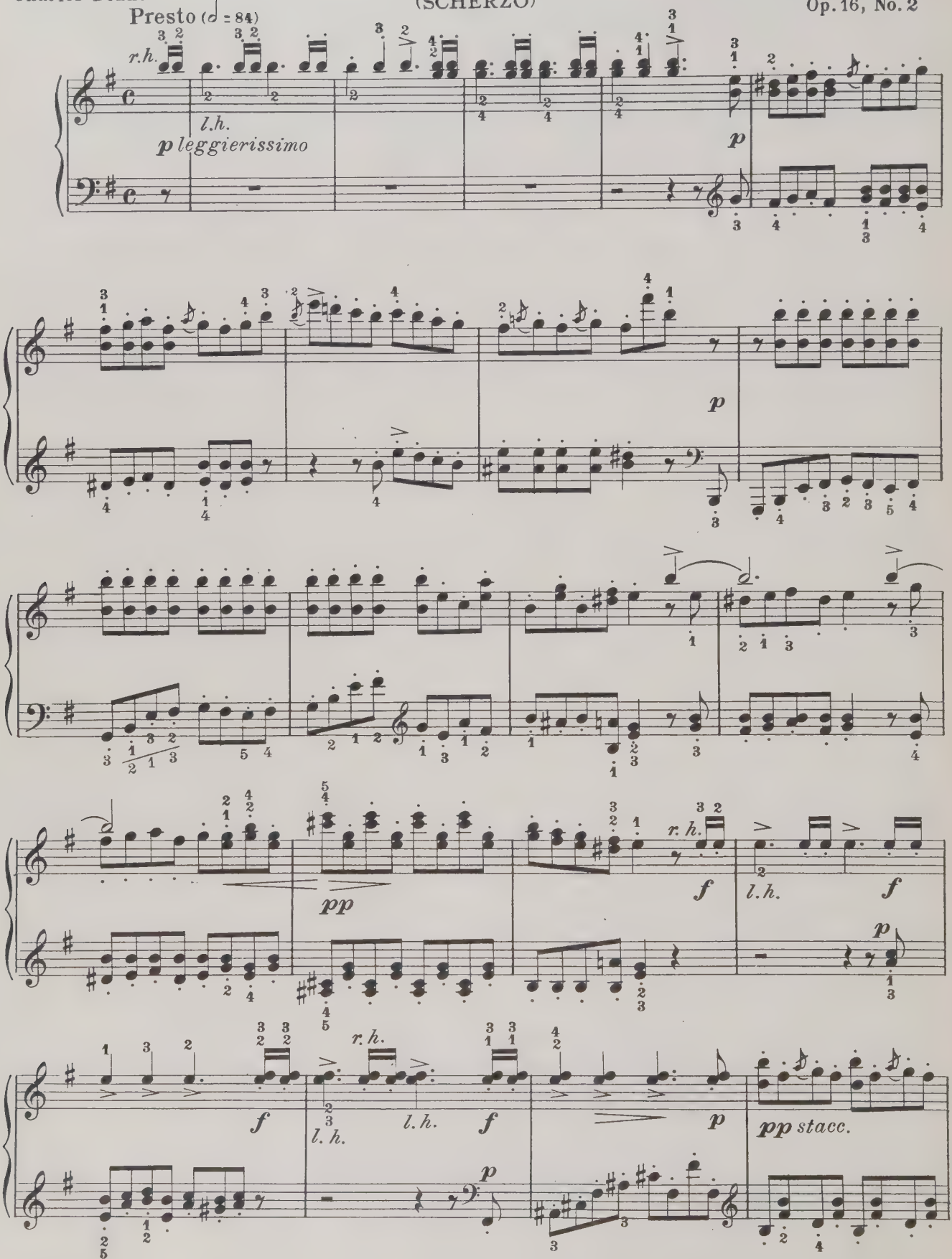
CAPRICCIO

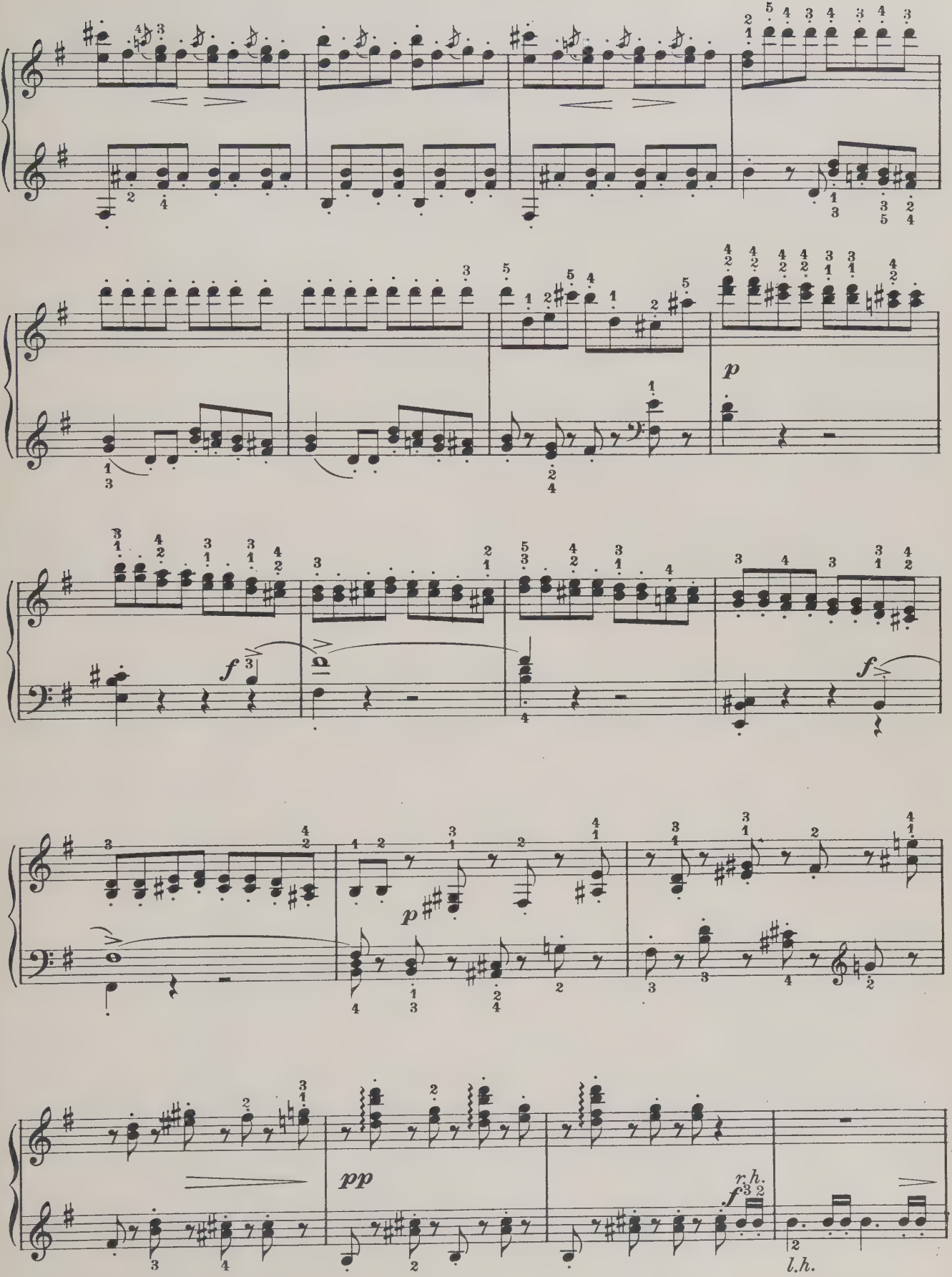
E MINOR

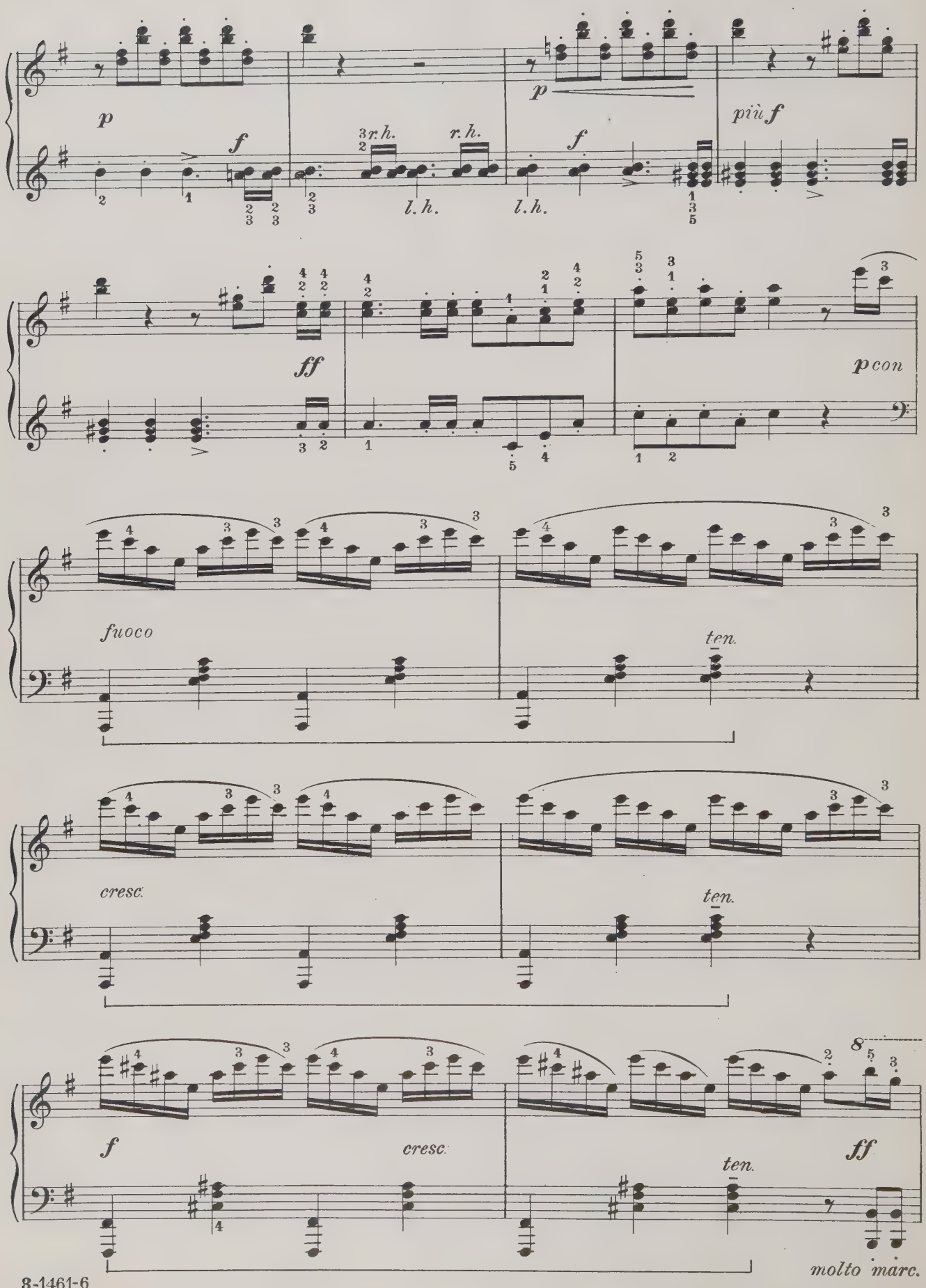
(SCHERZO)

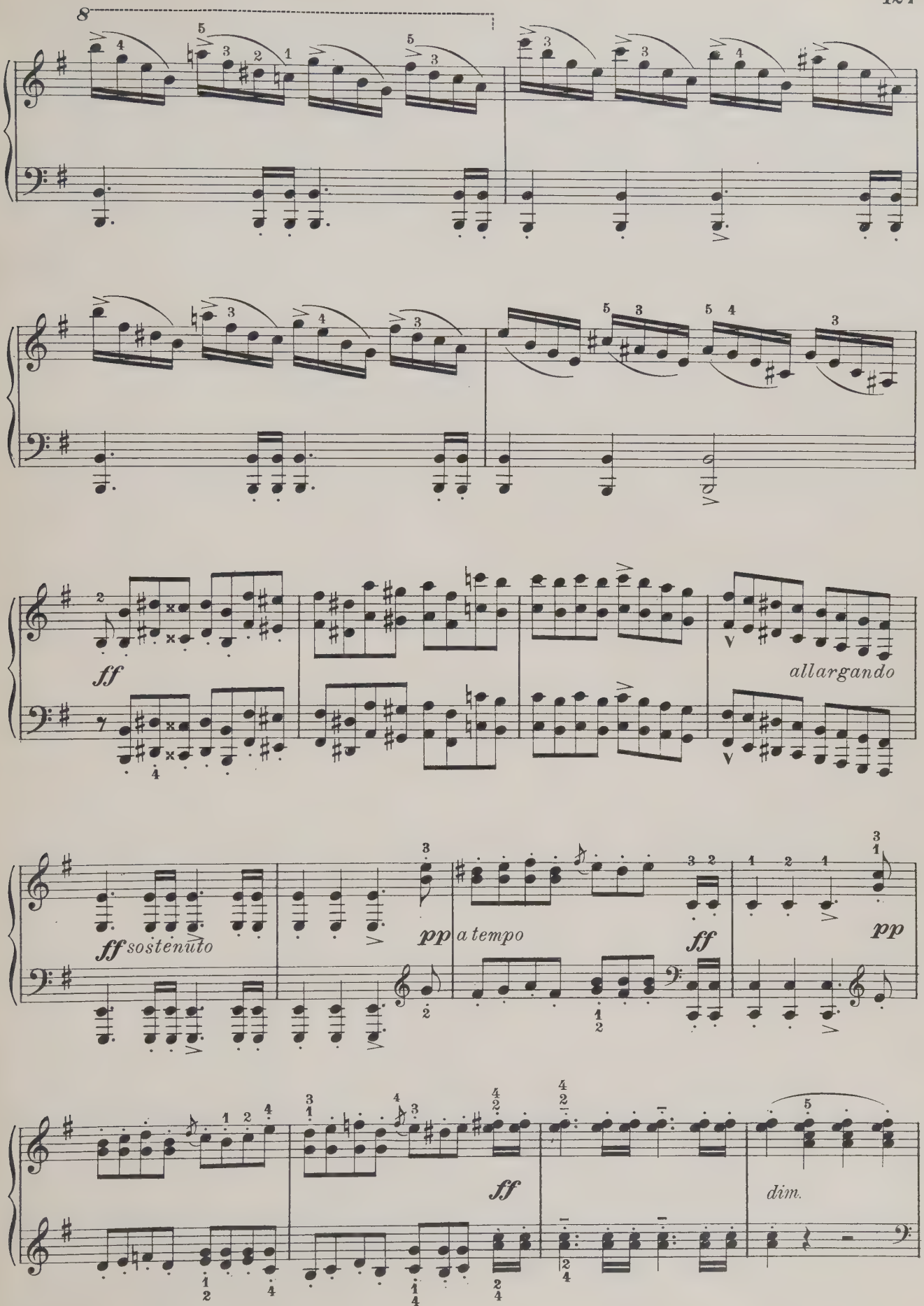
Edited by
Charles Denneé

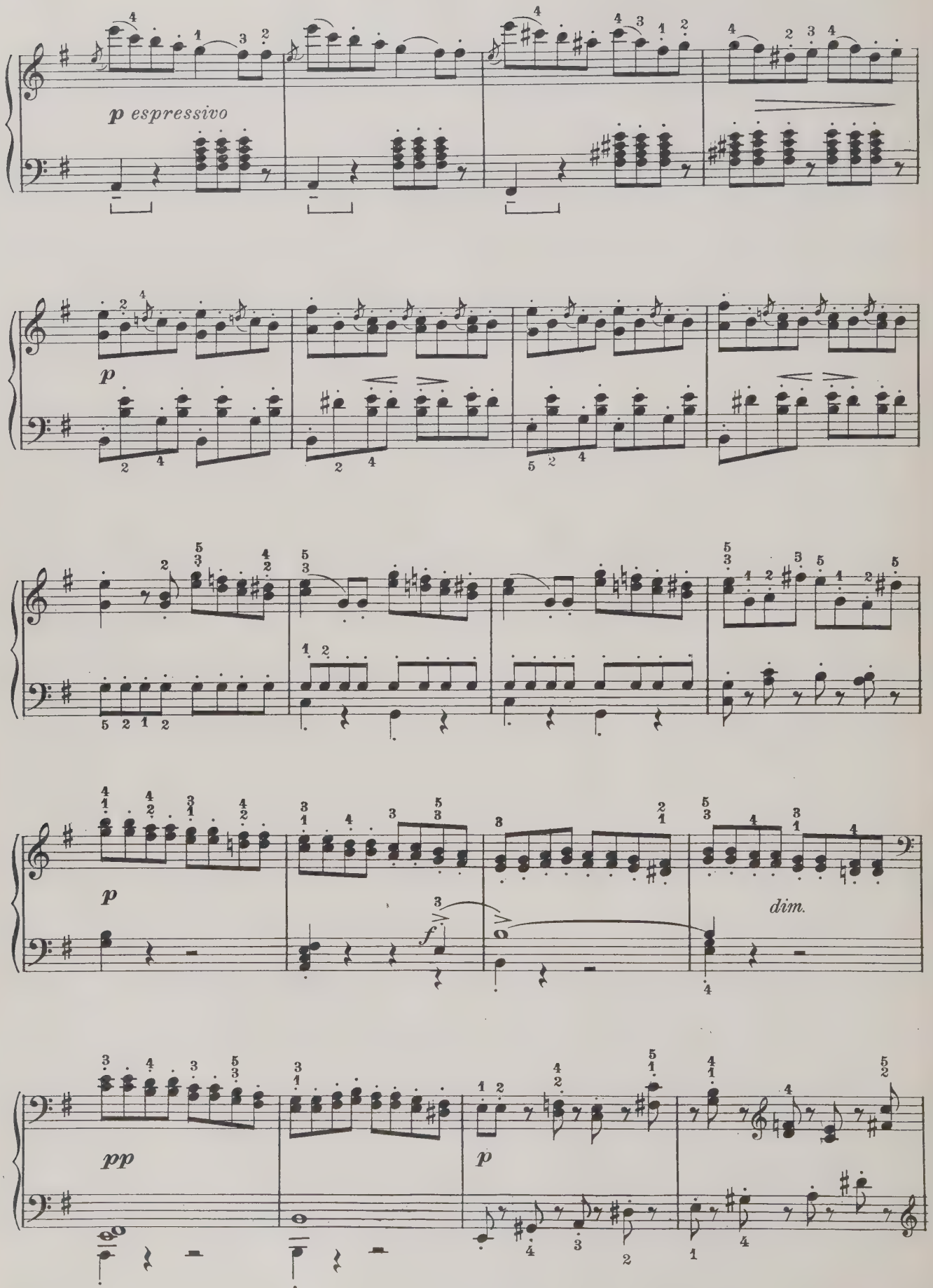
MENDELSSOHN
Op. 16, No. 2

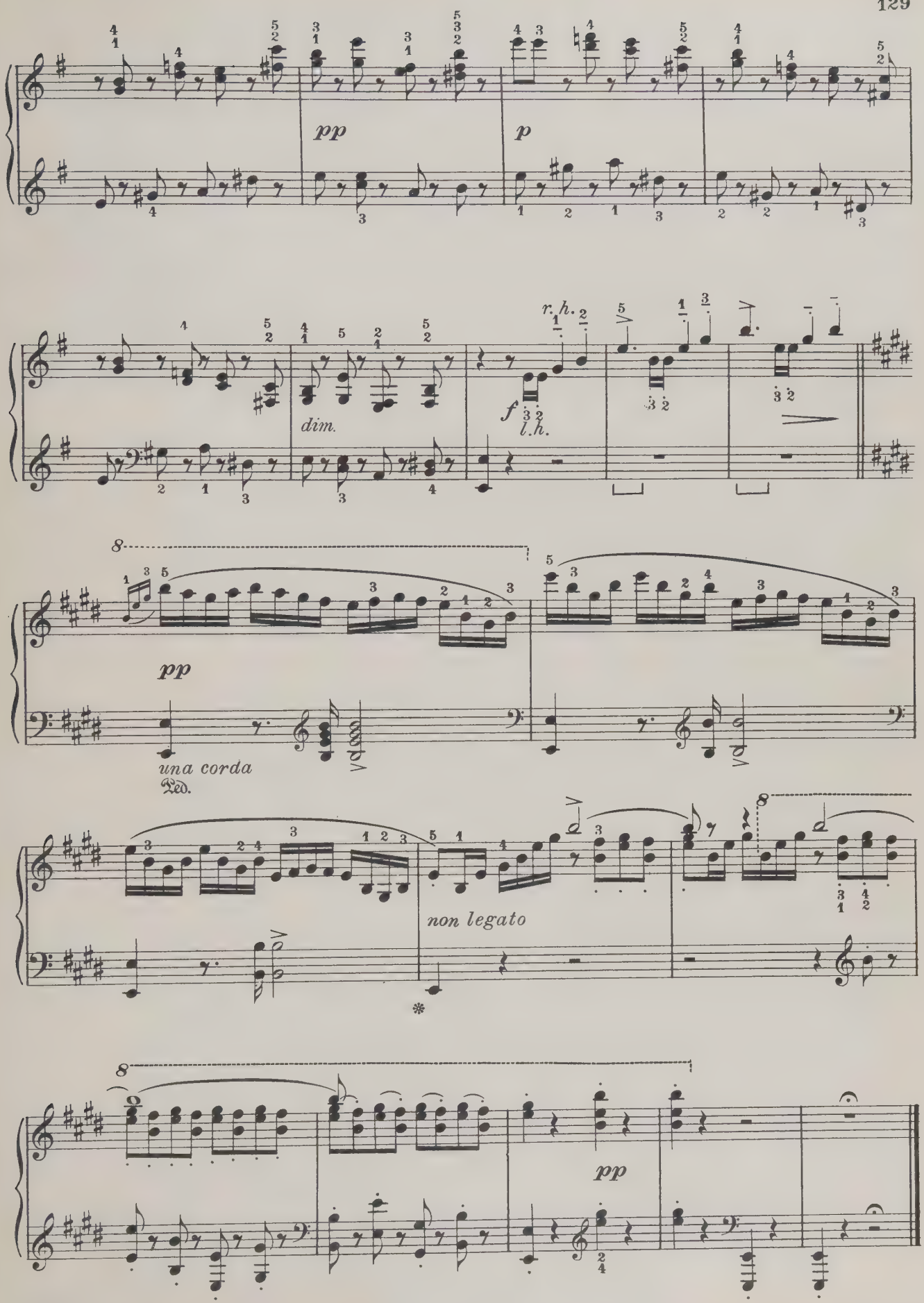



p
f
f
p
pp
r.h.
f
l.h.


p
f
r.h.
r.h.
l.h.
l.h.
f
p
più f
ff
p con
fuoco
ten.
cresc.
ten.
f
cresc.
ten.
ff
molto marc.


8
ff
allargando
ff sostenuto
pp
a tempo
ff
pp
ff
dim.


p espressivo
p
p
f
dim.
pp
p

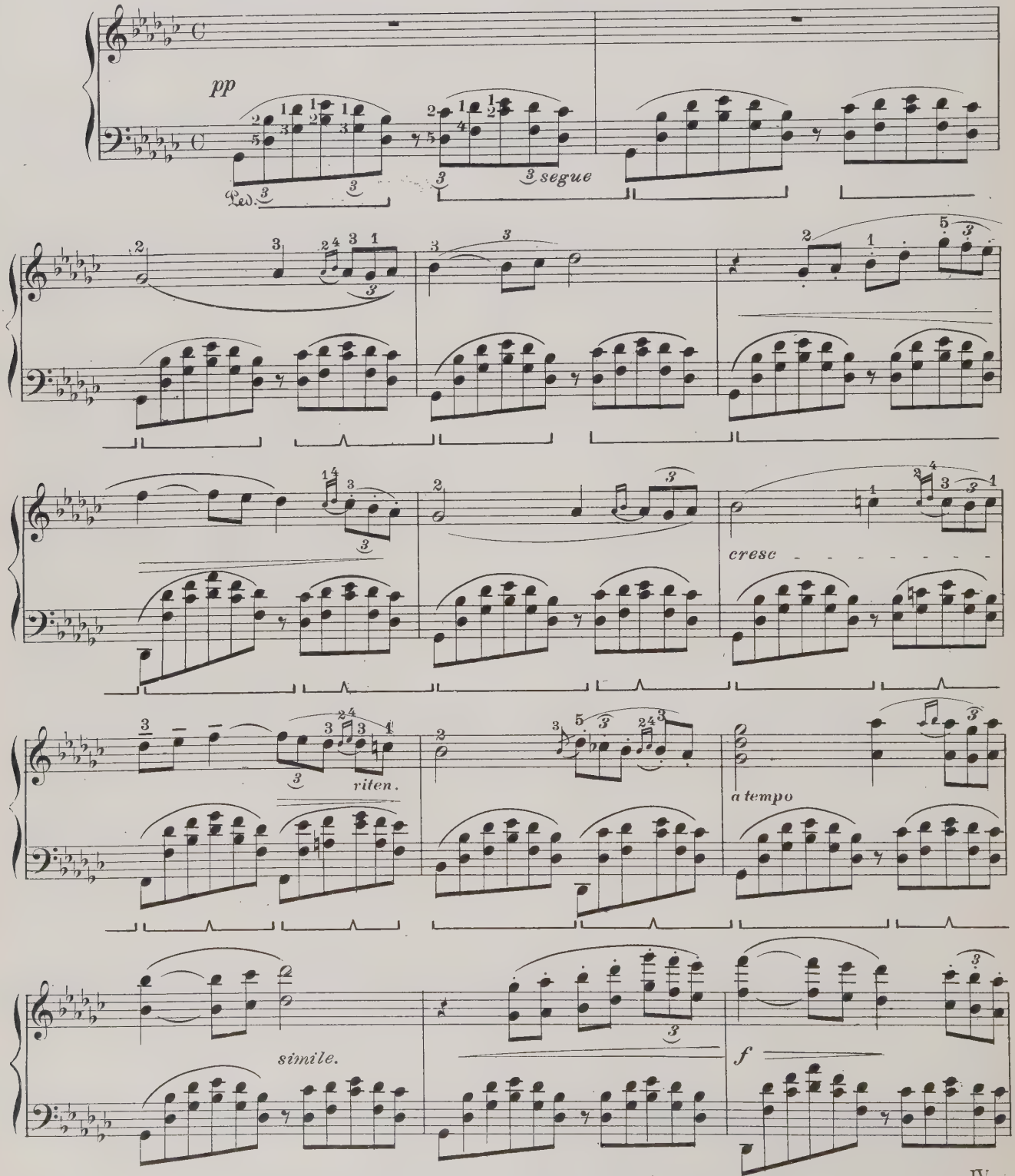

pp
p
dim.
r.h.
f
l.h.
una corda
Ped.
non legato
pp

NOCTURNE
NOTTURNO

Edited by
Charles Dennée

LOUIS BRASSIN

Moderato



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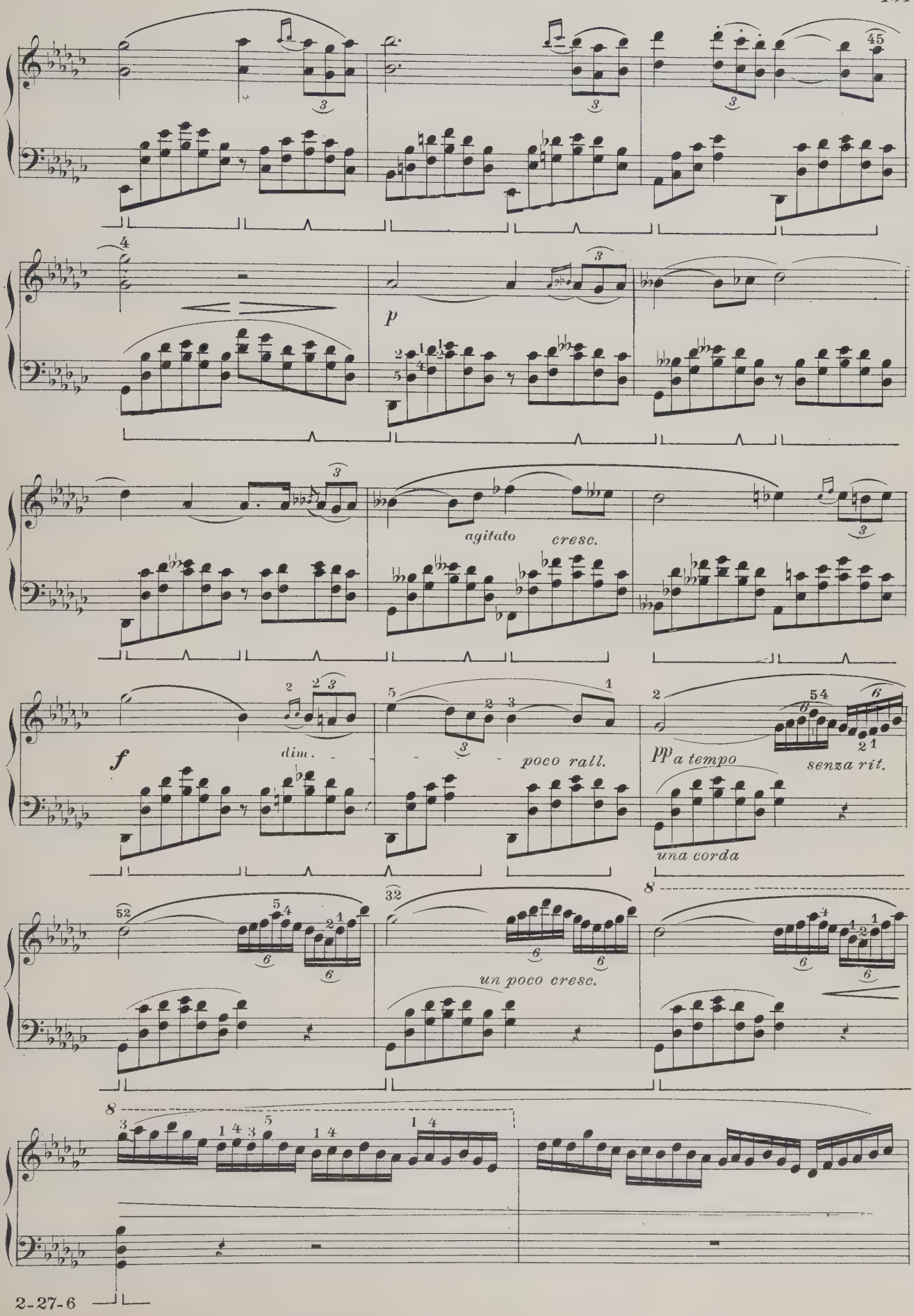
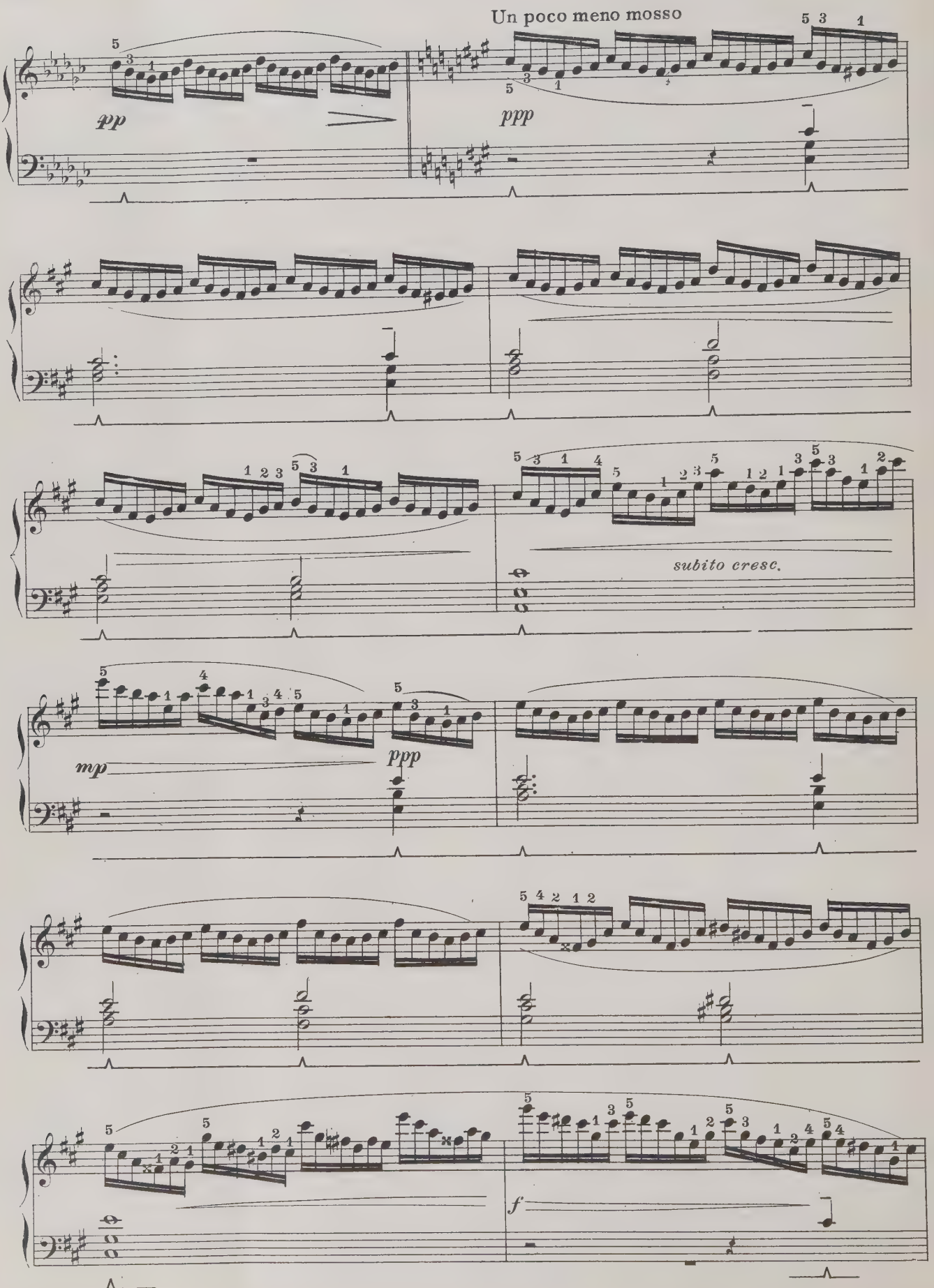
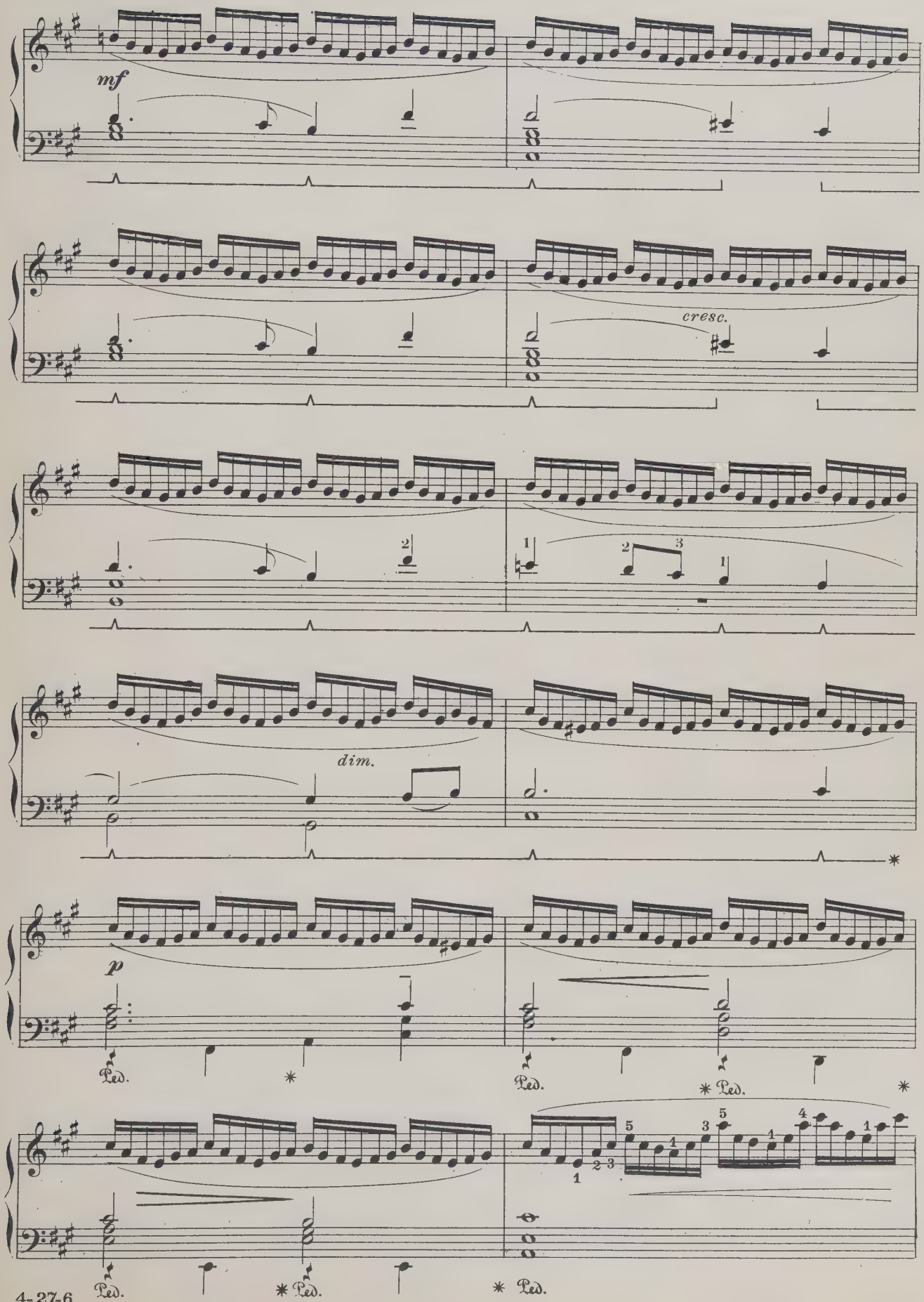
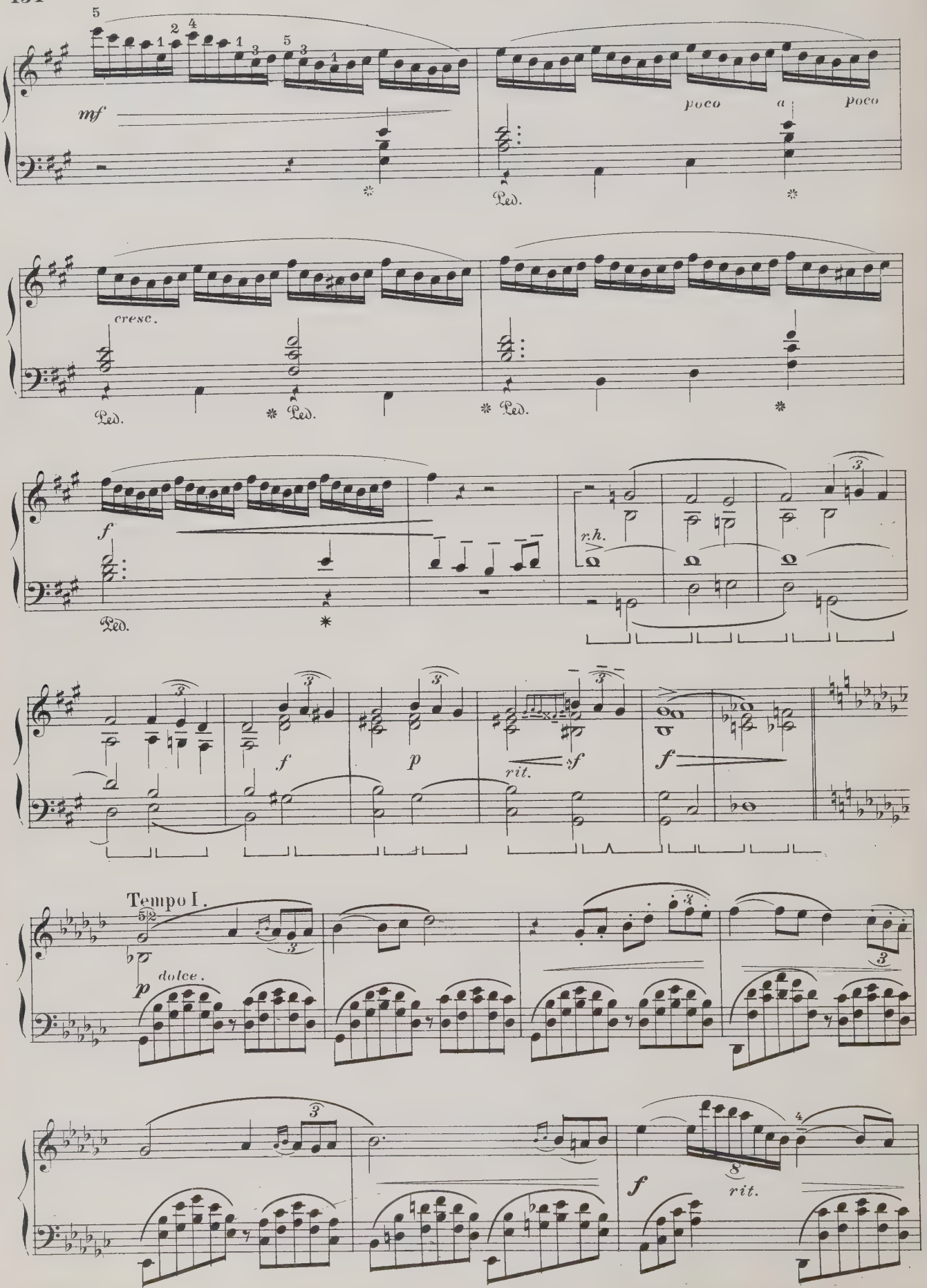
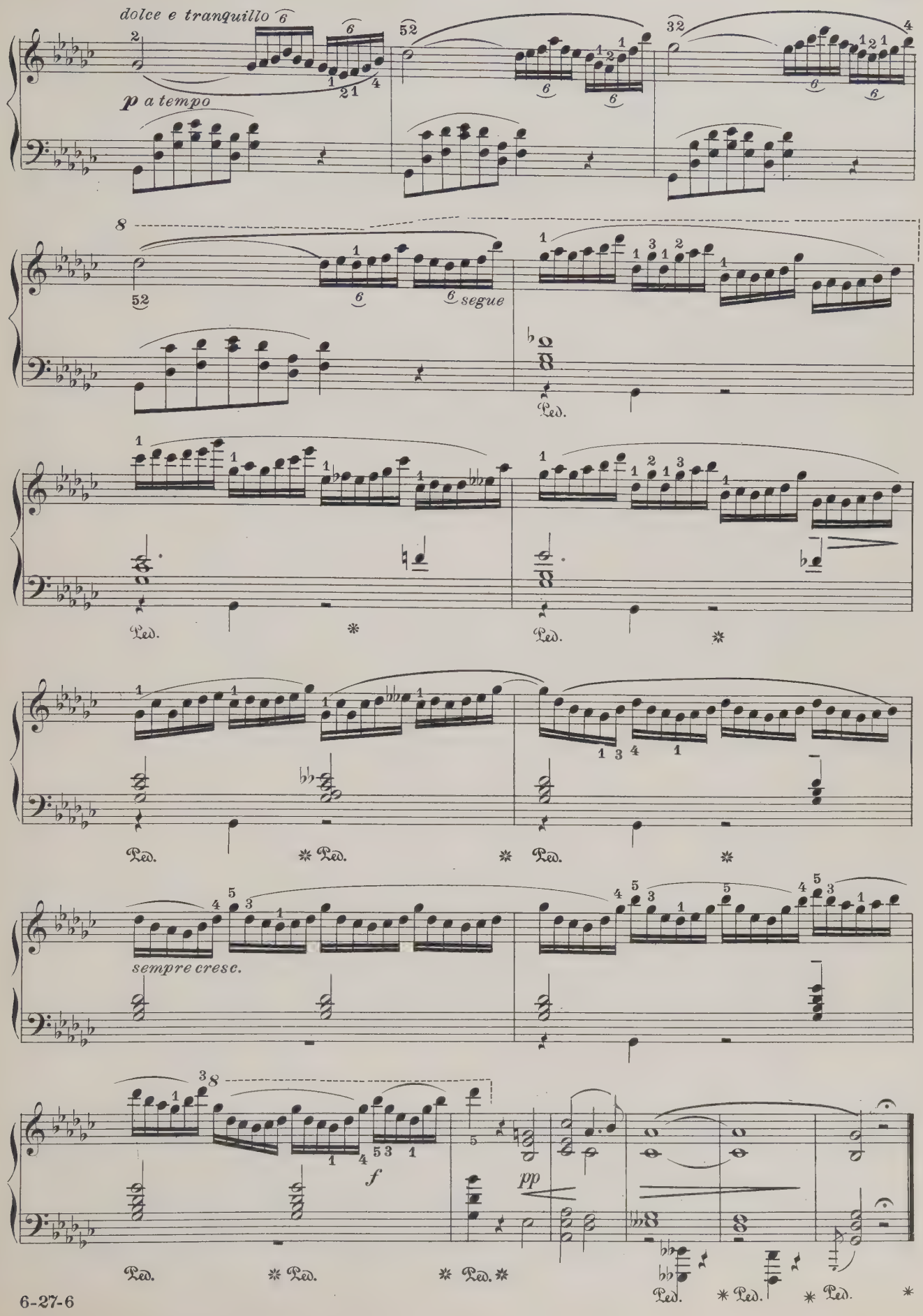

45
p
agitato
cresc.
f
dim.
poco rall.
pp a tempo
senza rit.
una corda
un poco cresc.


Un poco meno mosso
pp
ppp
subito cresc.
mp
ppp
f


mf
cresc.
dim.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

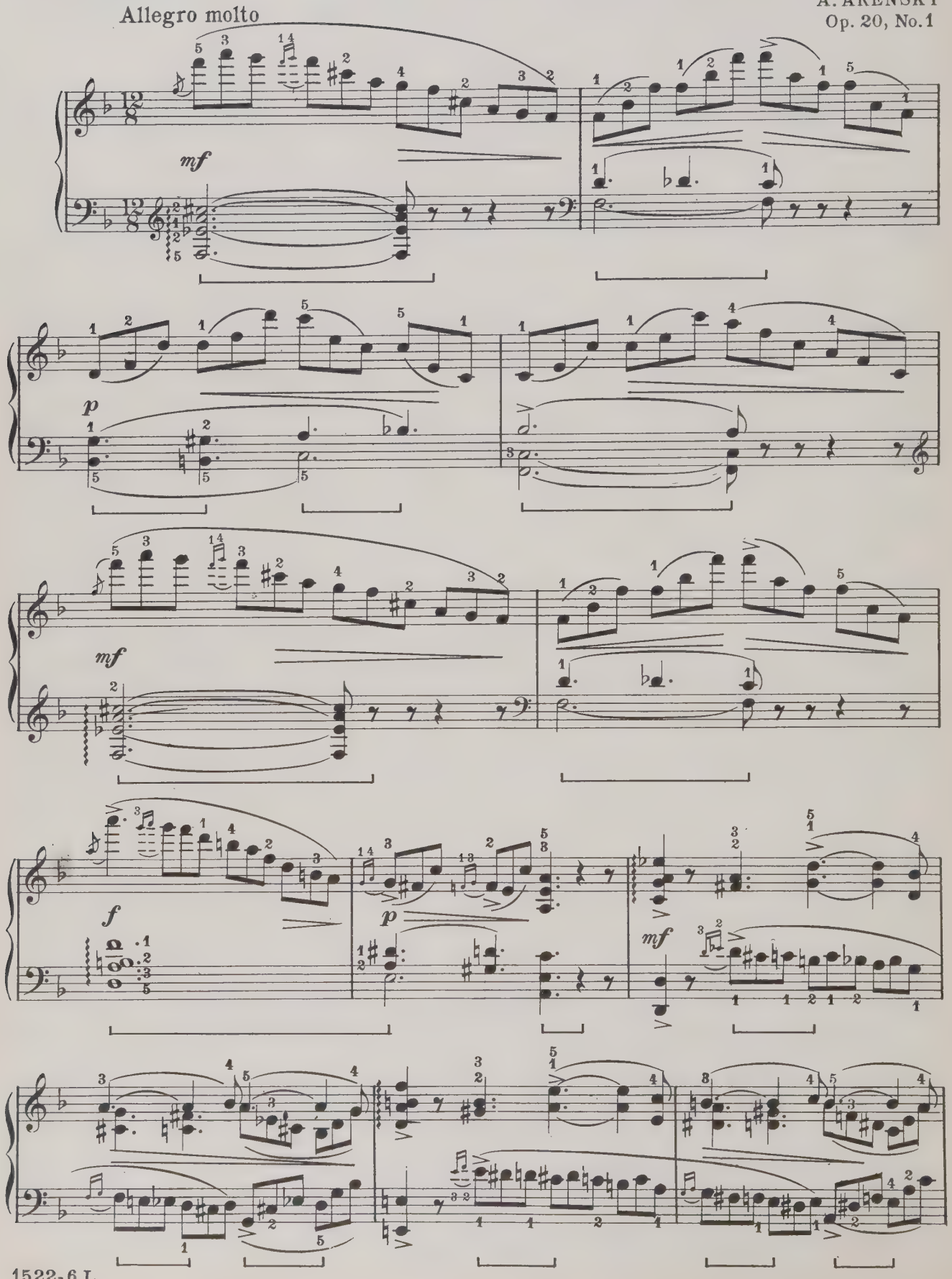

mf
poco a poco
Ped.
cresc.
f
r.h.
p
sf
rit.
Tempo I.
dolce.
8
rit.

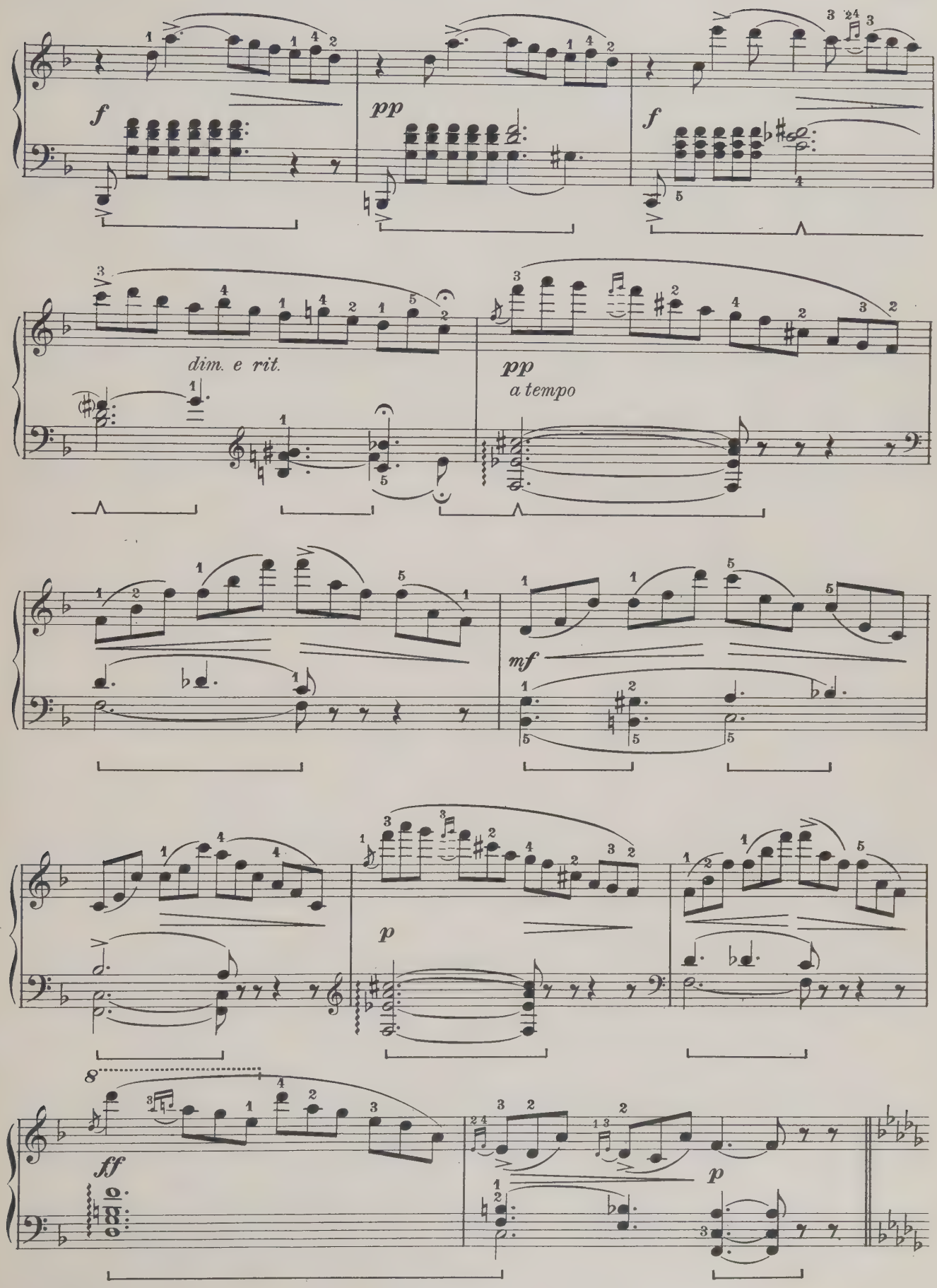

dolce e tranquillo
p a tempo
segue
sempre cresc.
f
pp
Ped.

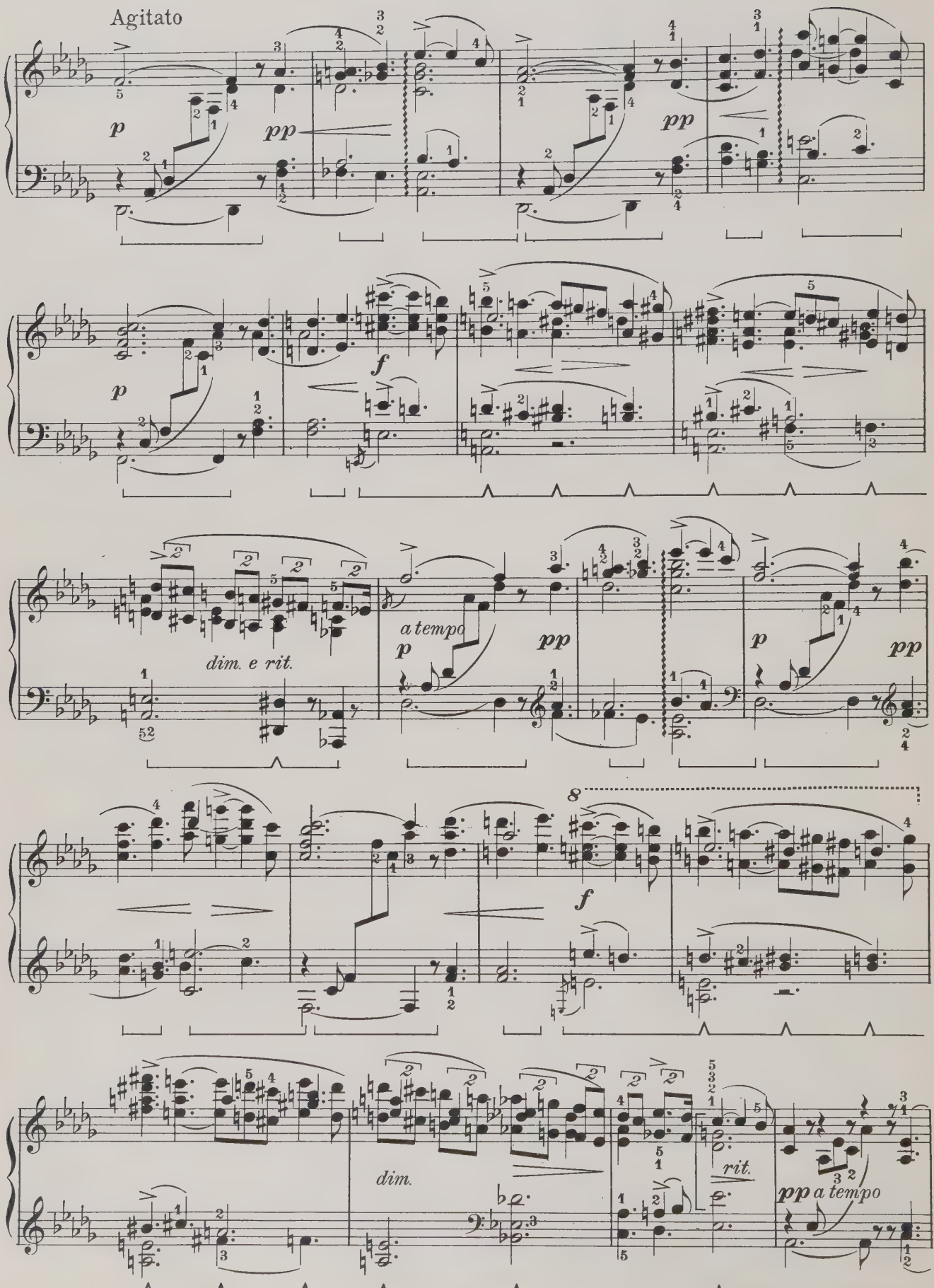
BIGARRURE

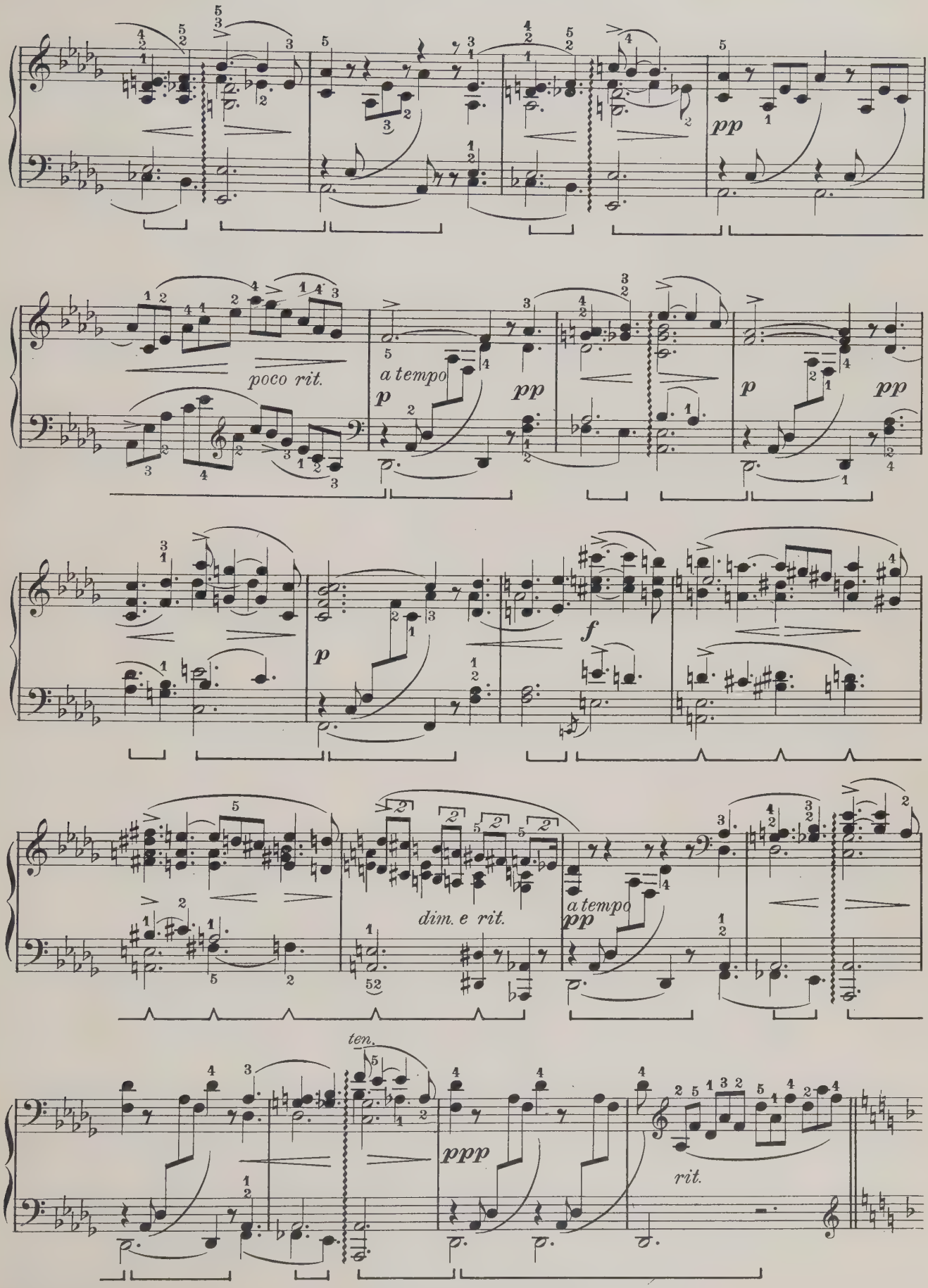
Edited by
Charles Dennée

A. ARENSKY
Op. 20, No. 1

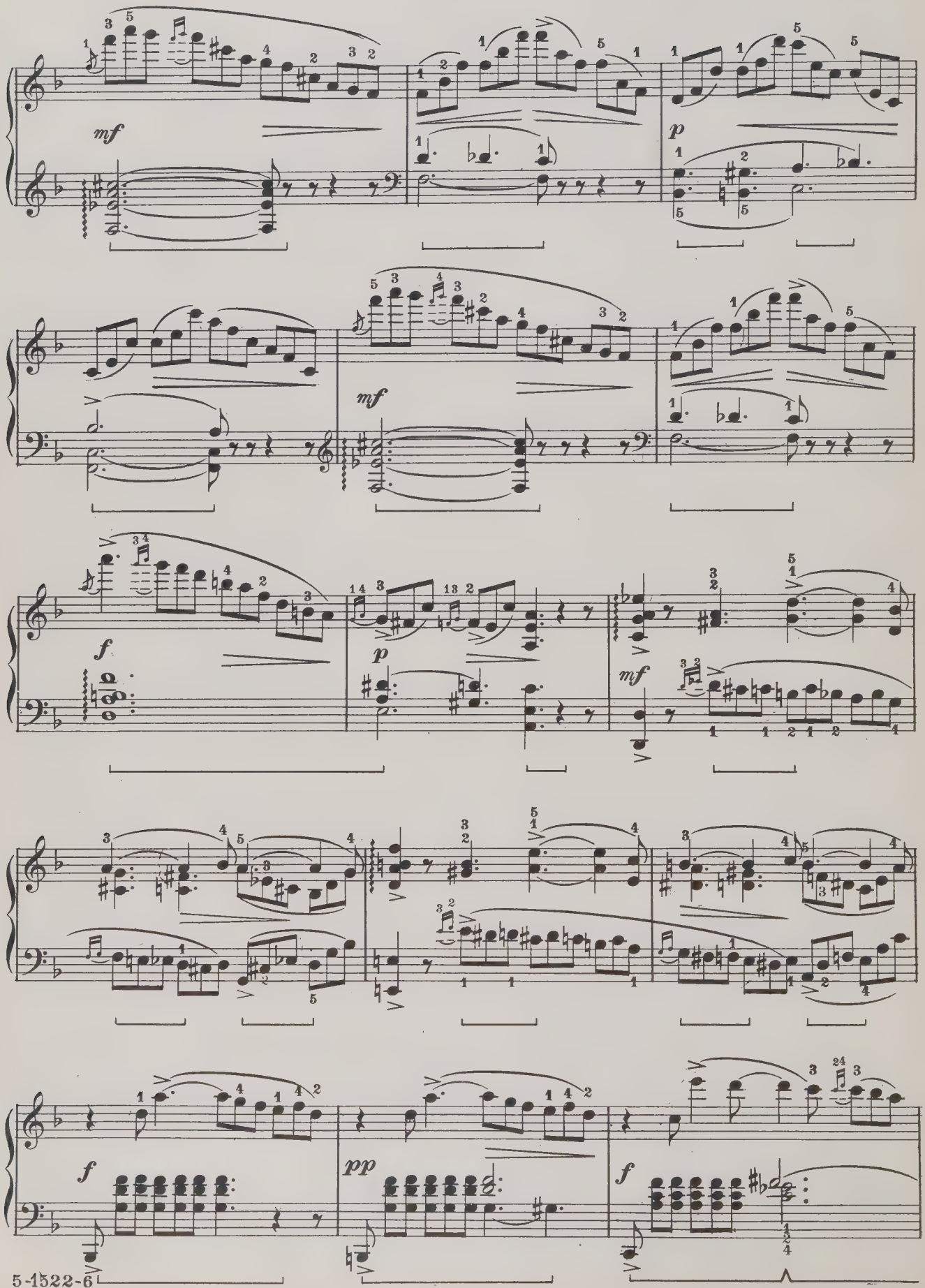


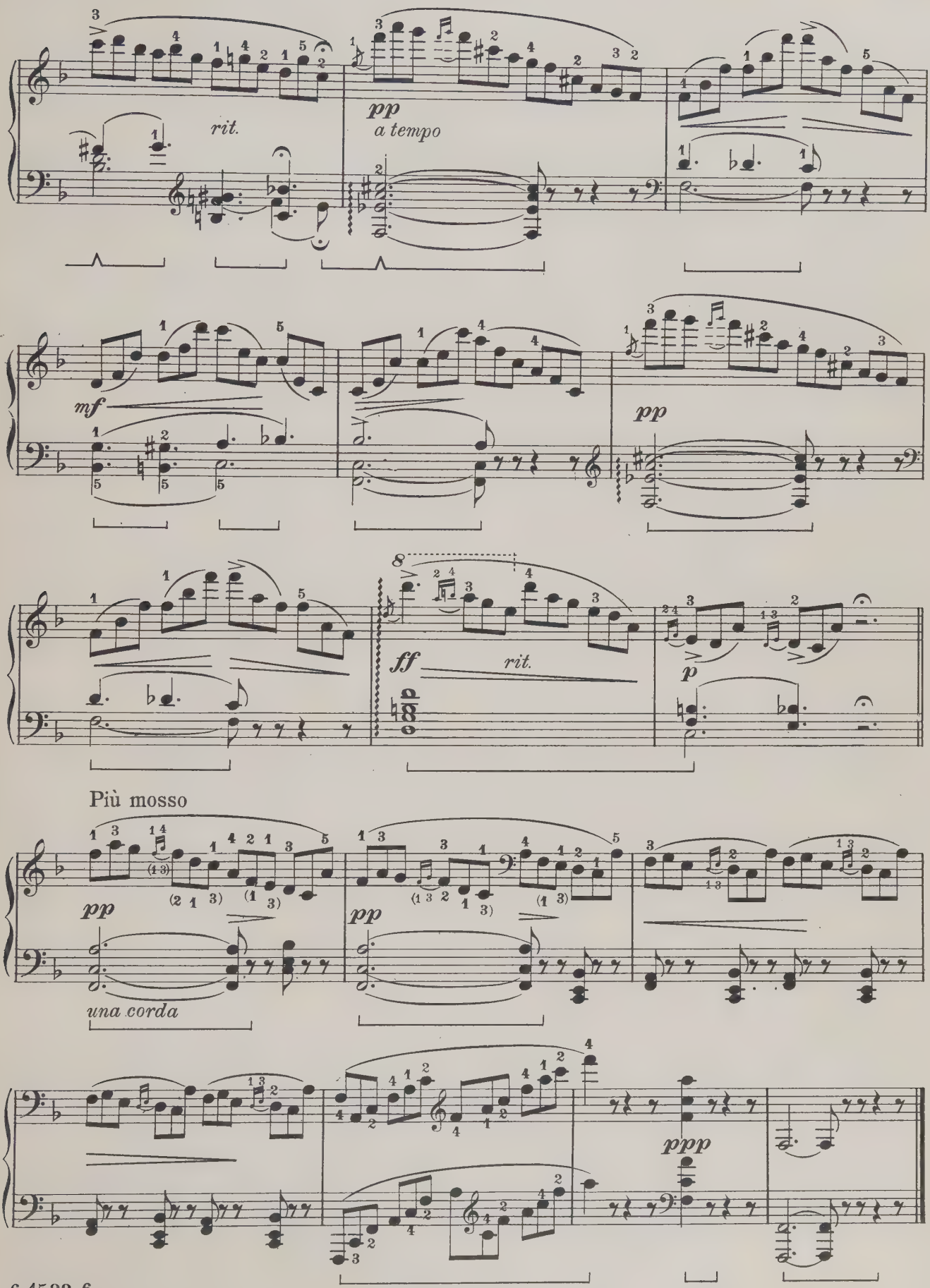

f
pp
f
dim. e rit.
pp
a tempo
mf
p
8
ff
p


Agitato
p
pp
pp
p
f
dim. e rit.
a tempo
p
pp
p
pp
8
f
dim.
rit.
pp a tempo


pp
poco rit.
a tempo
p
pp
p
pp
p
f
dim. e rit.
a tempo
pp
ten.
ppp
rit.

Tempo I.




rit.
pp
a tempo
mf
pp
8
ff
rit.
p
Più mosso
pp
una corda
pp
ppp

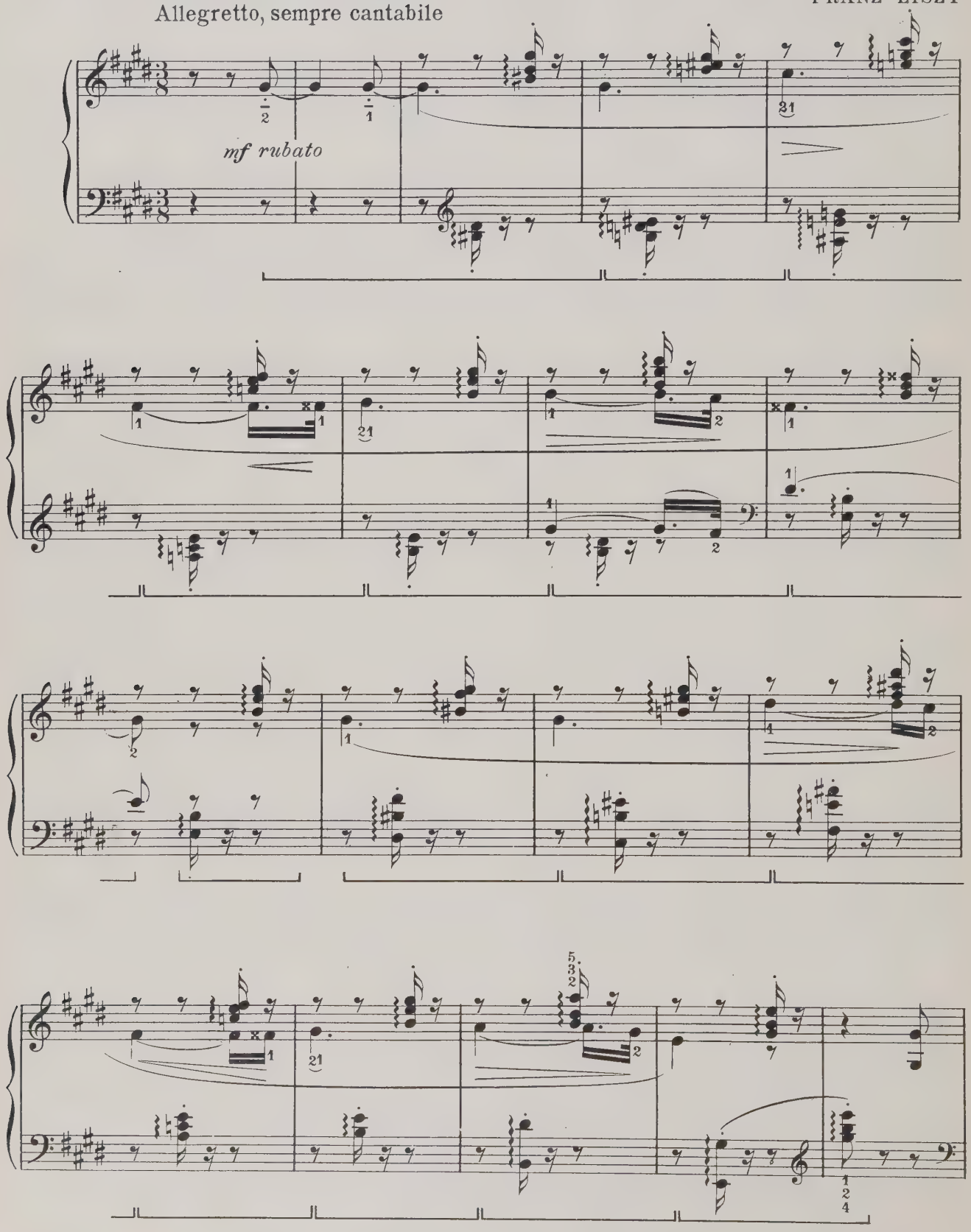
CONSOLATION

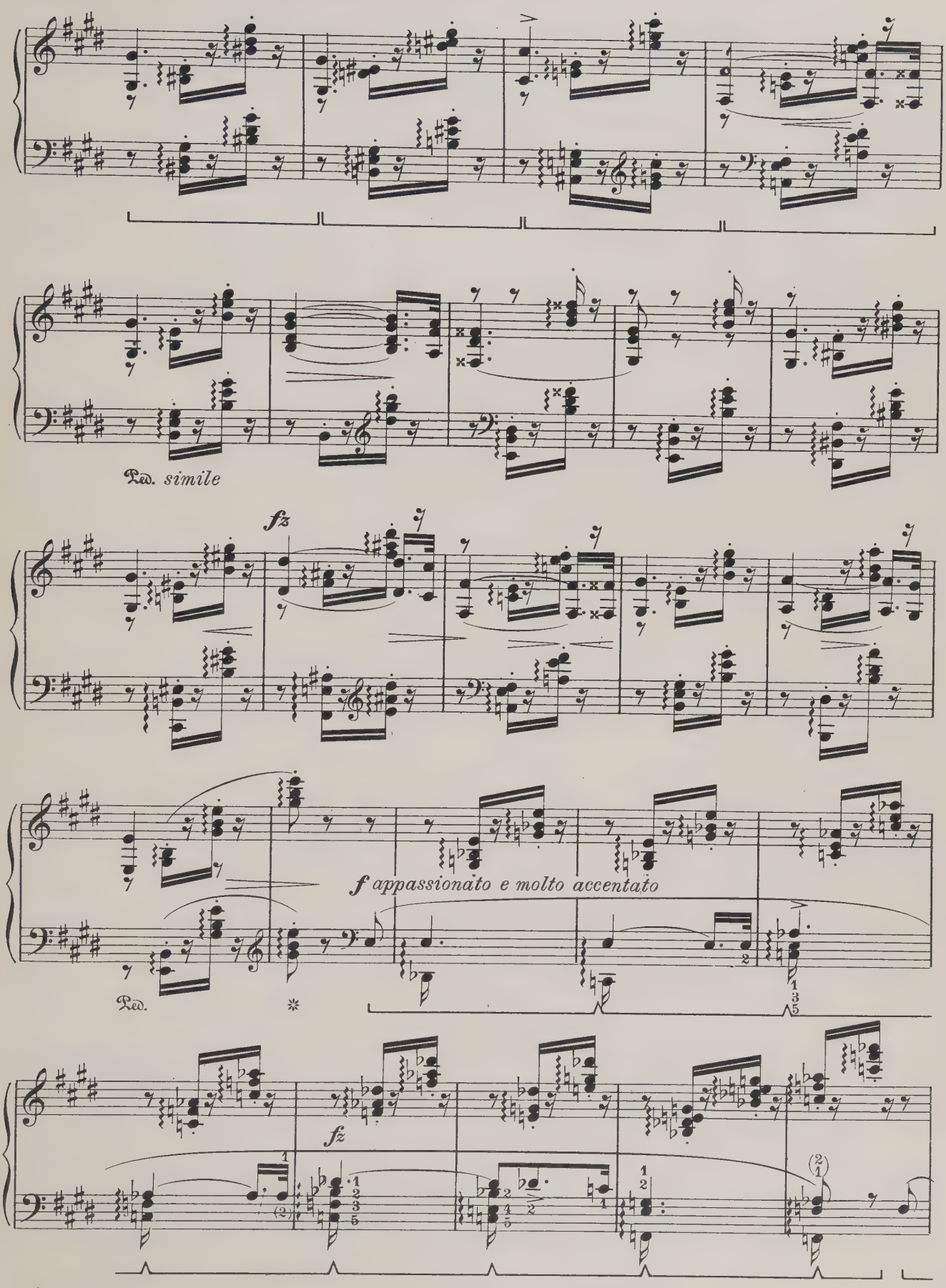
Edited by
Charles Dennée

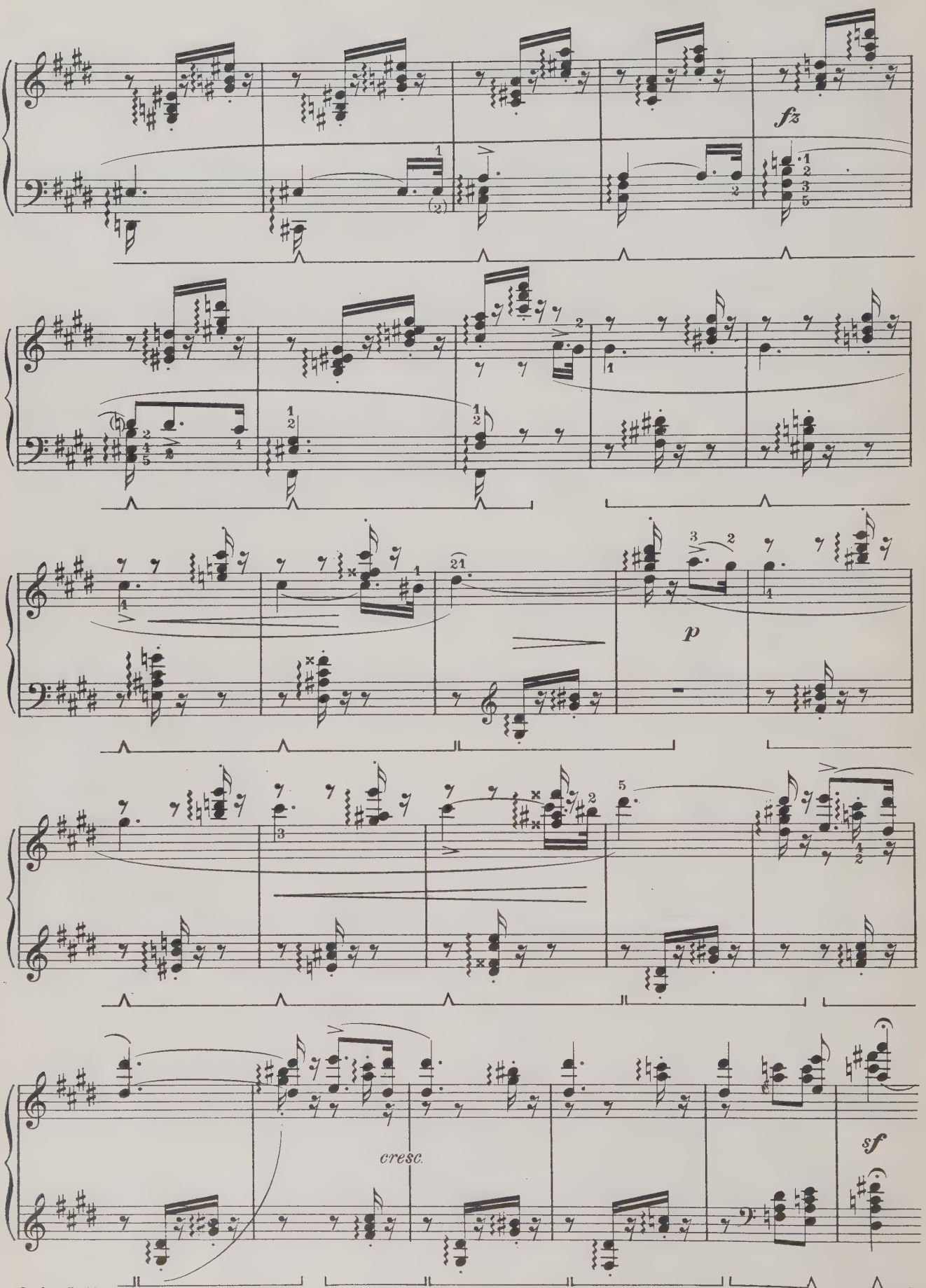
FRANZ LISZT

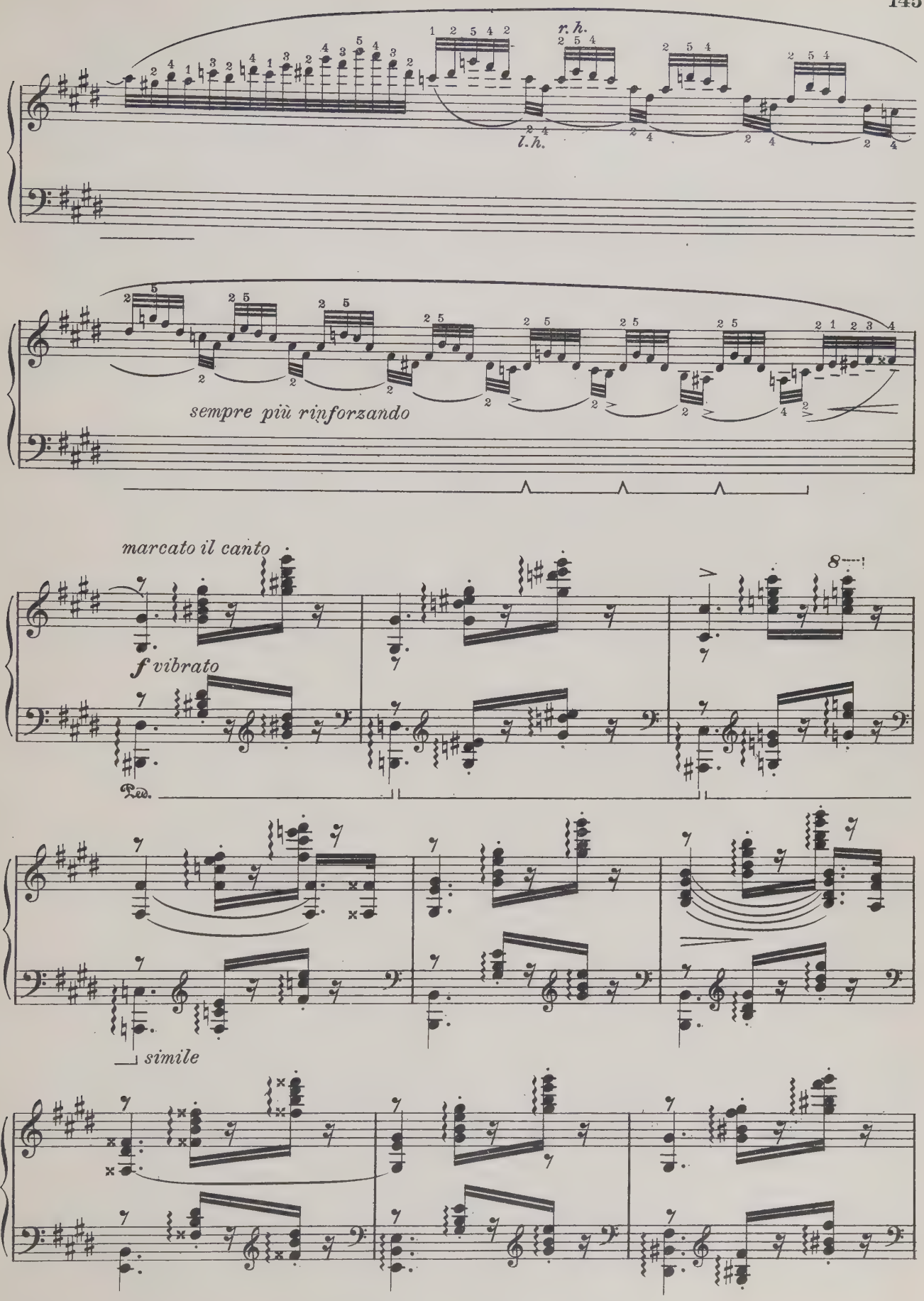
Allegretto, sempre cantabile

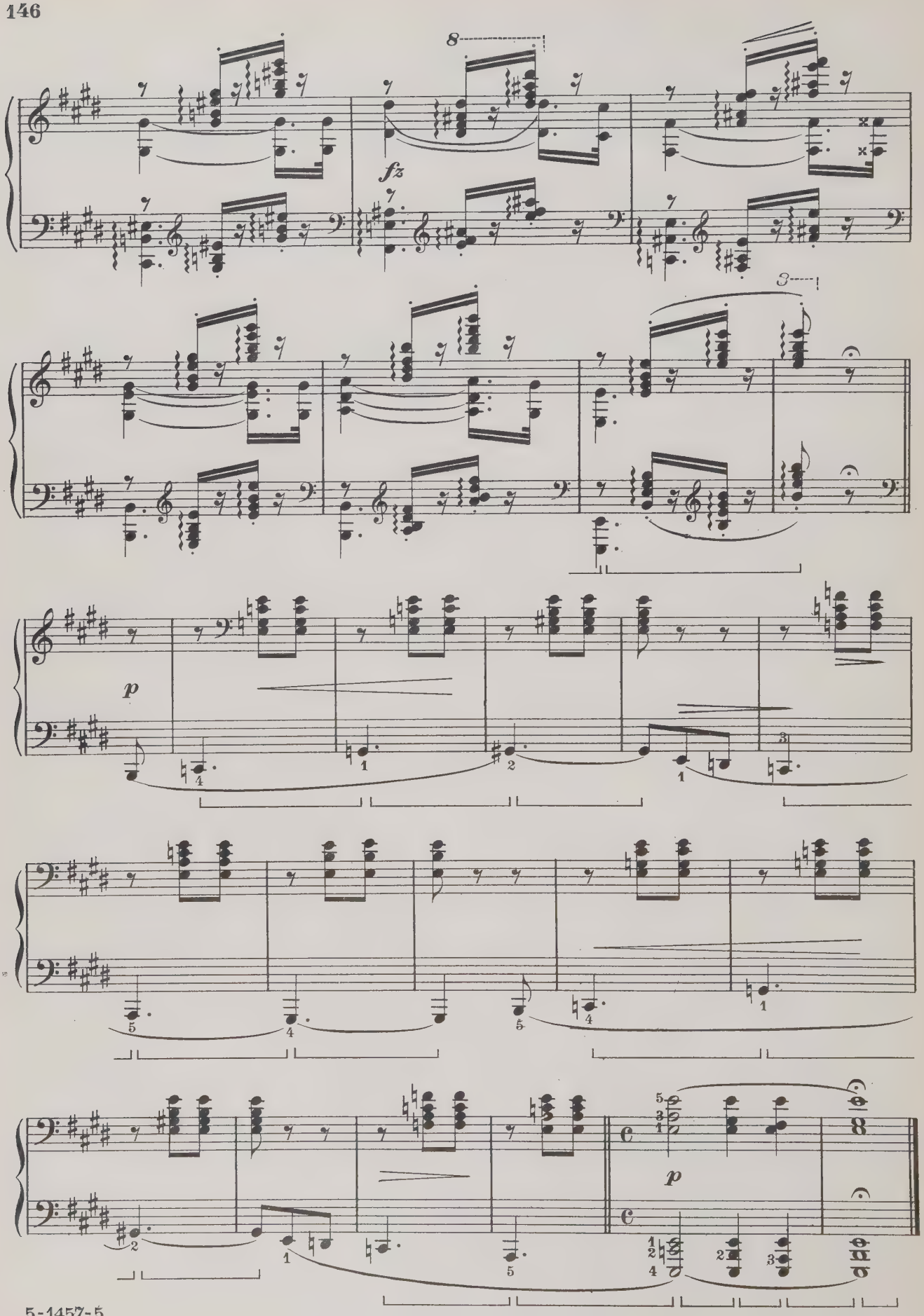
mf rubato




Ped. simile
fz
f appassionato e molto accentato
Ped.
fz


fz
p
cresc.
sf


r. h.
l. h.
sempre più rinforzando
marcato il canto
f vibrato
8
Ped.
simile

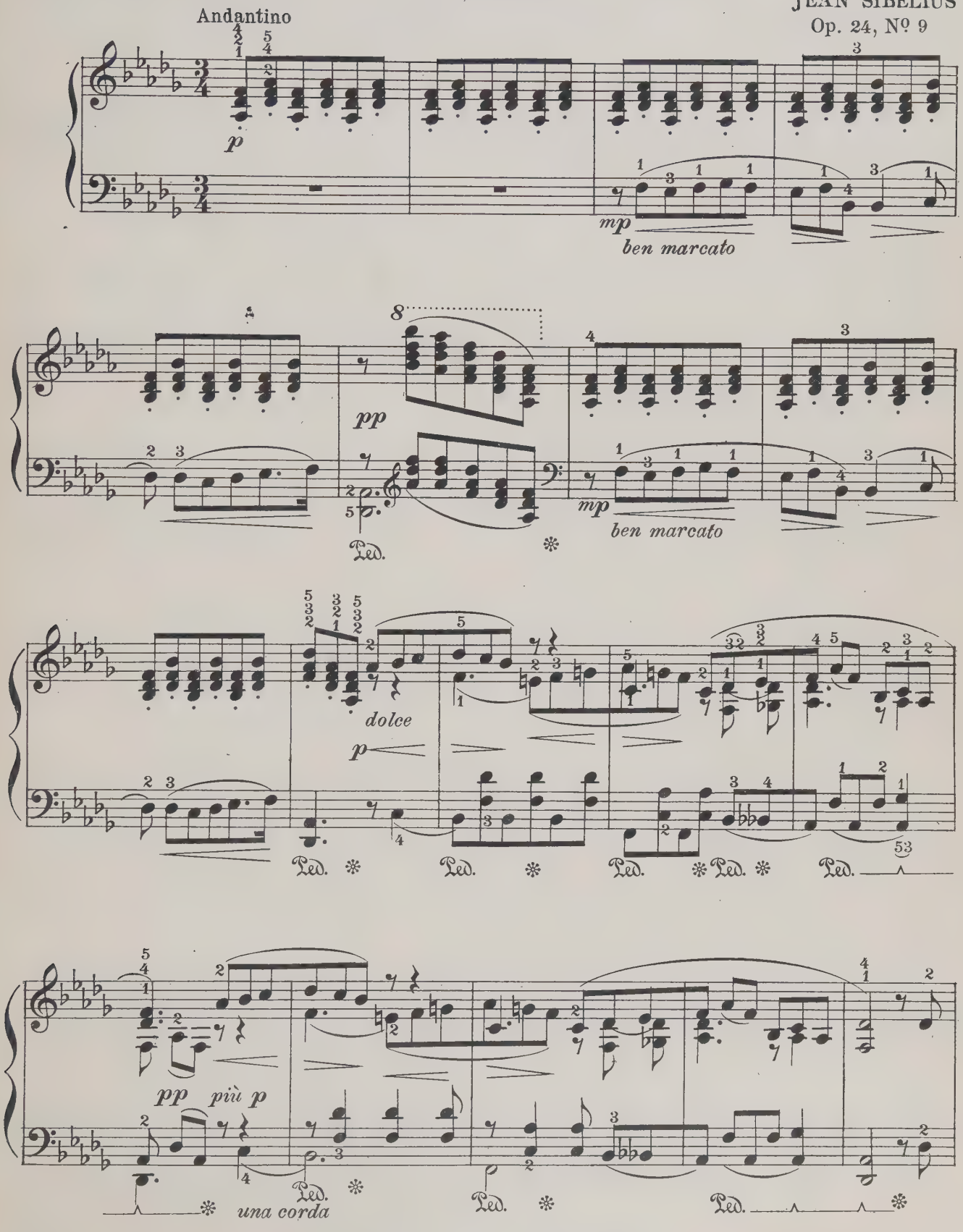

8
fz
3
p
p

ROMANCE

Edited by
Charles Dennée

D-FLAT MAJOR

JEAN SIBELIUS
Op. 24, Nº 9



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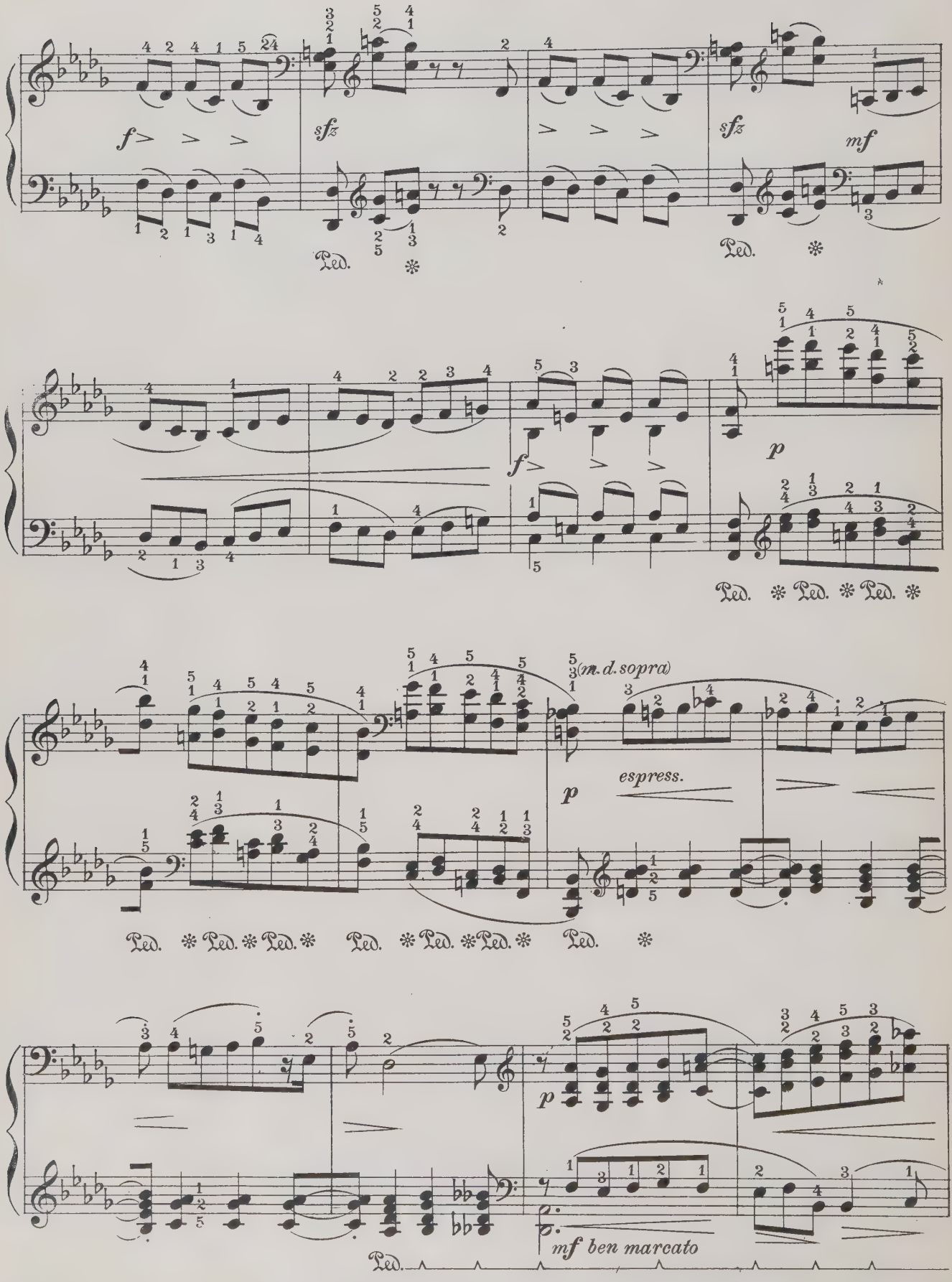
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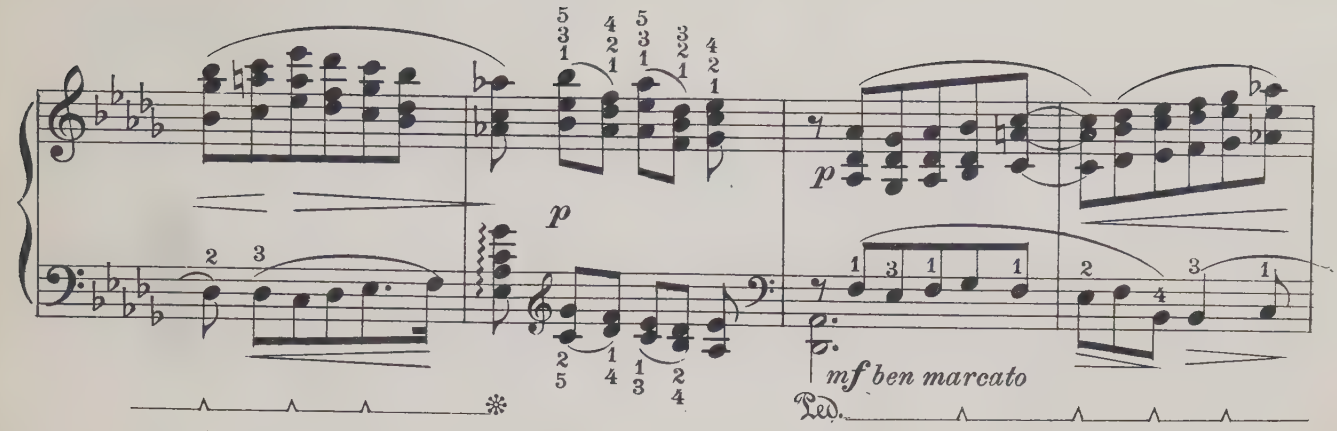
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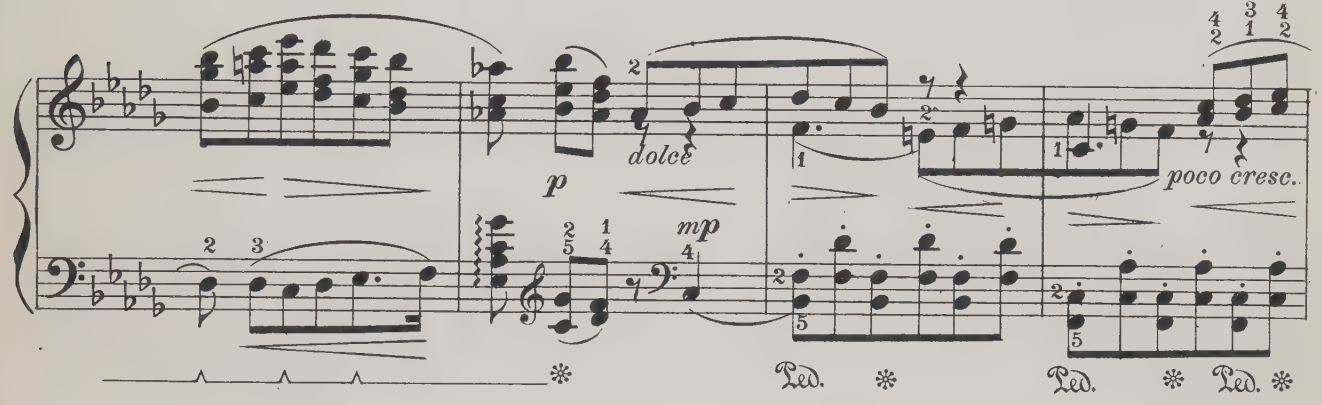
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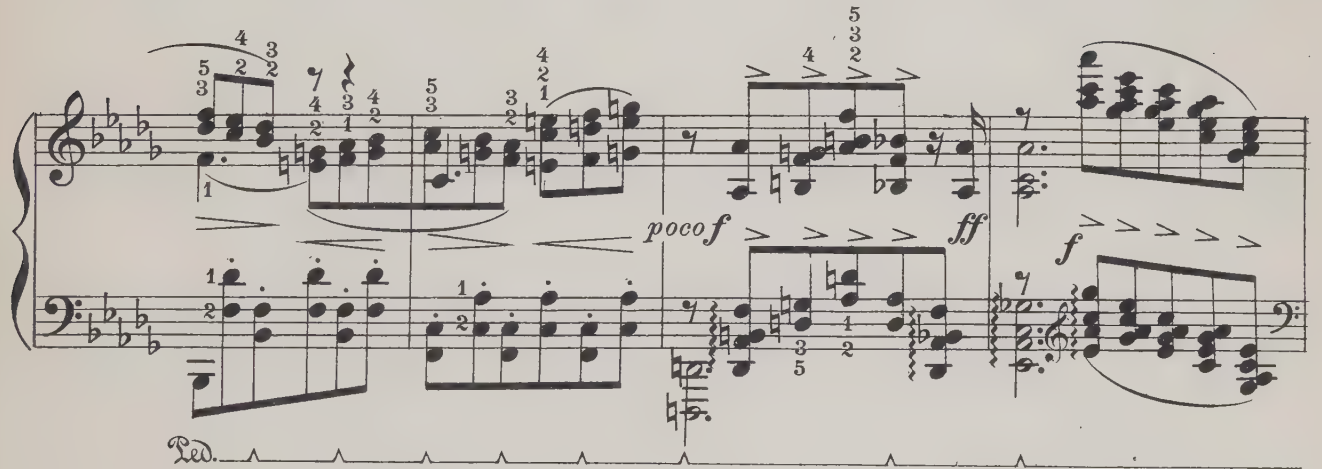
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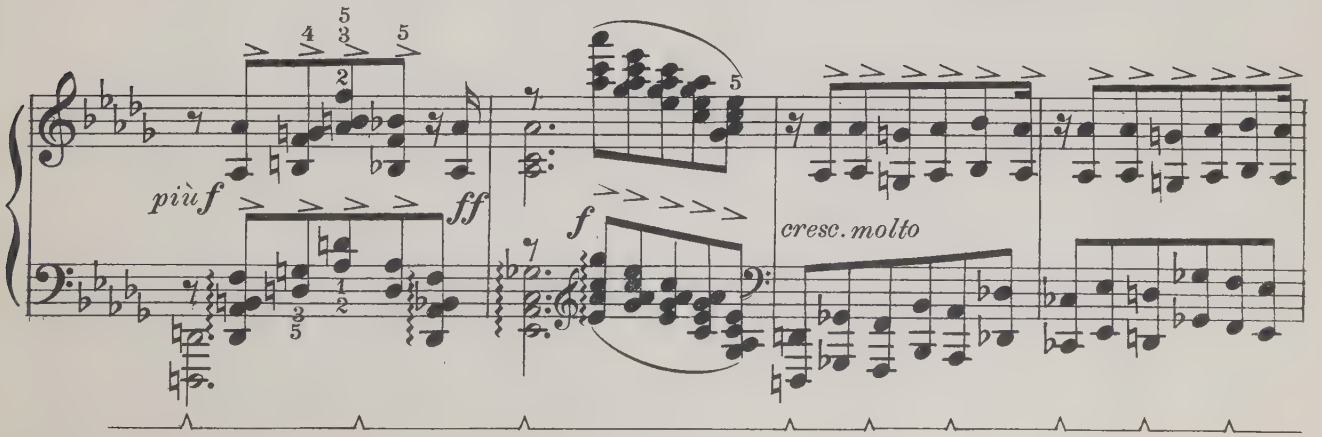
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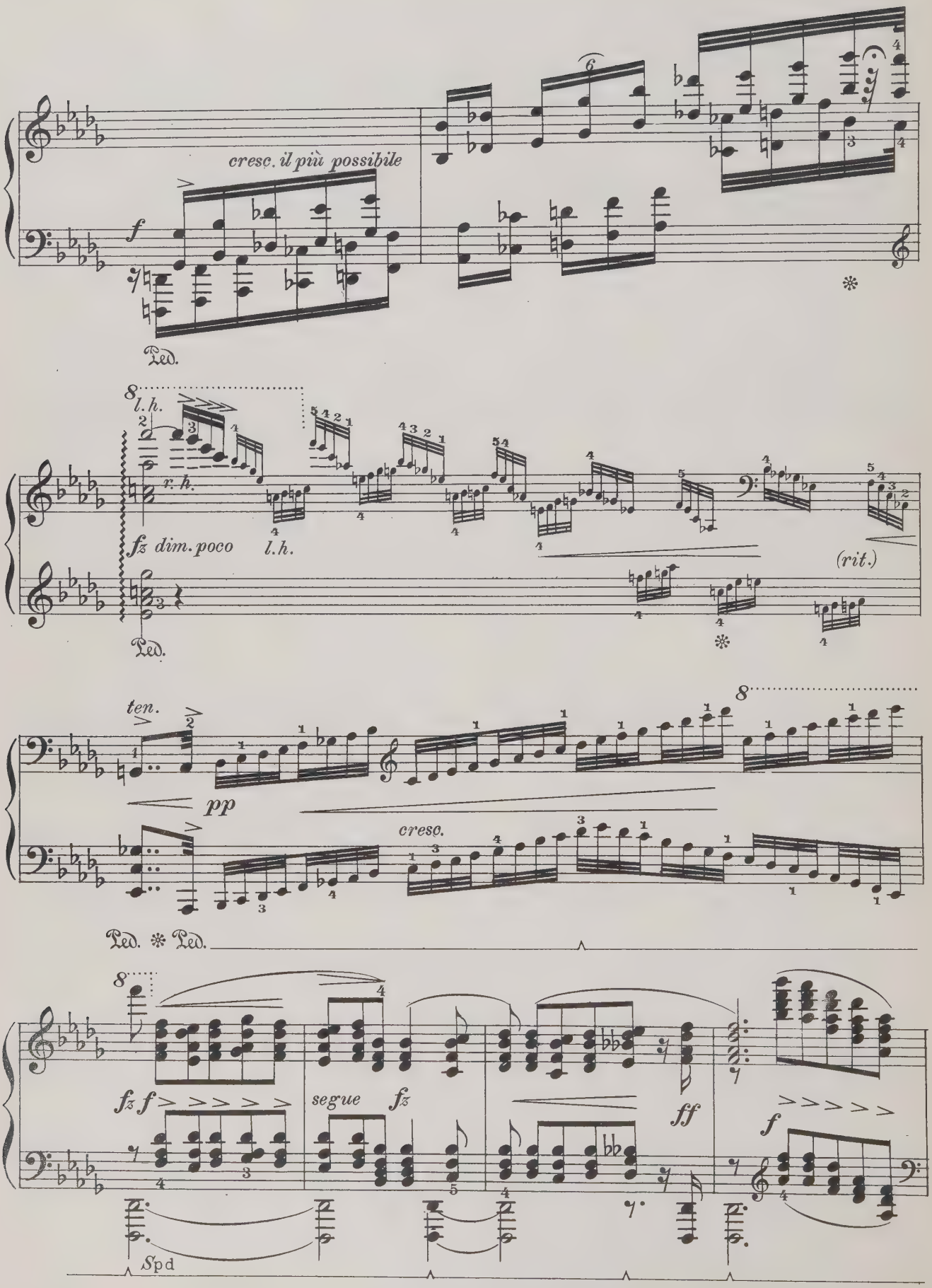
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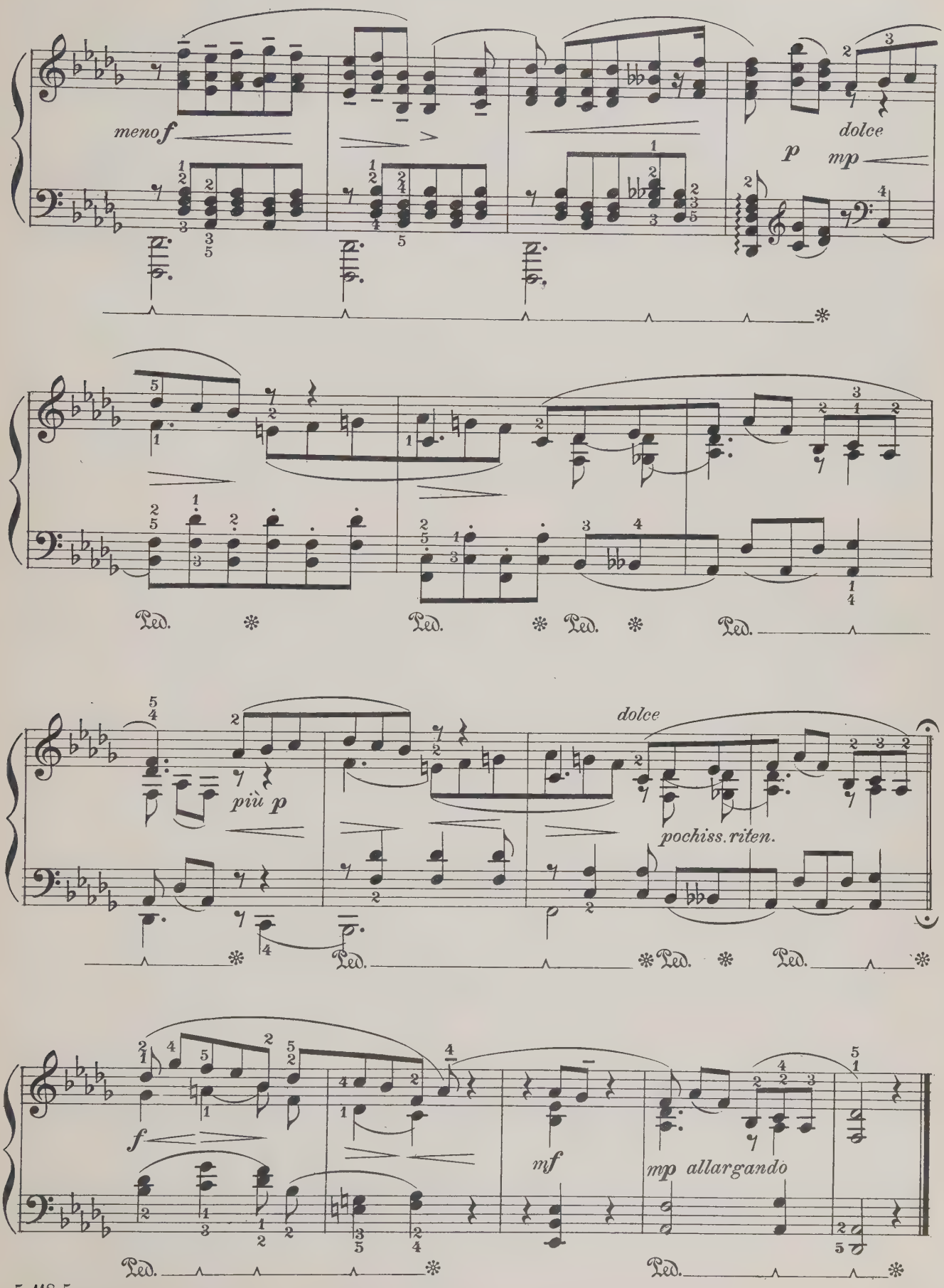
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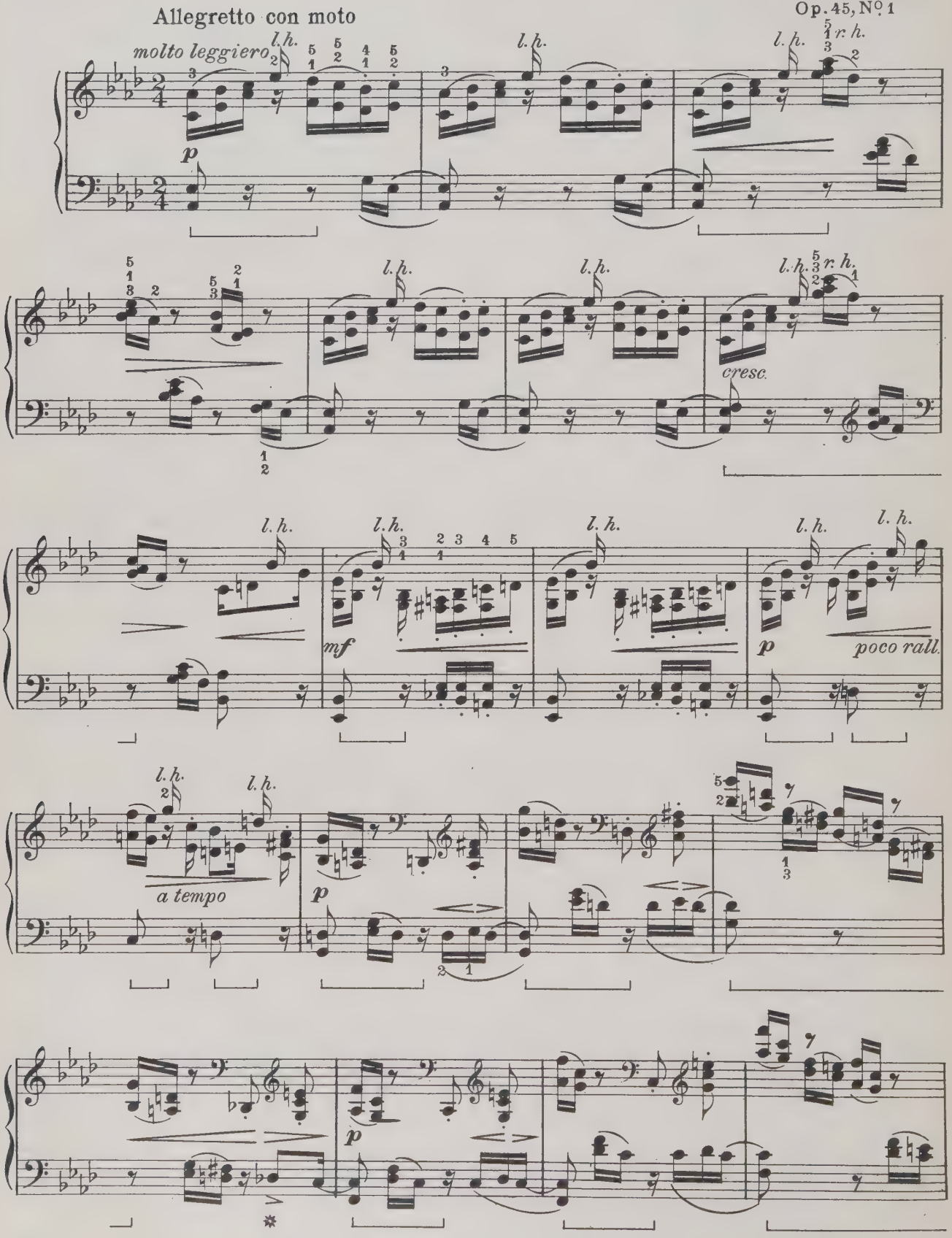
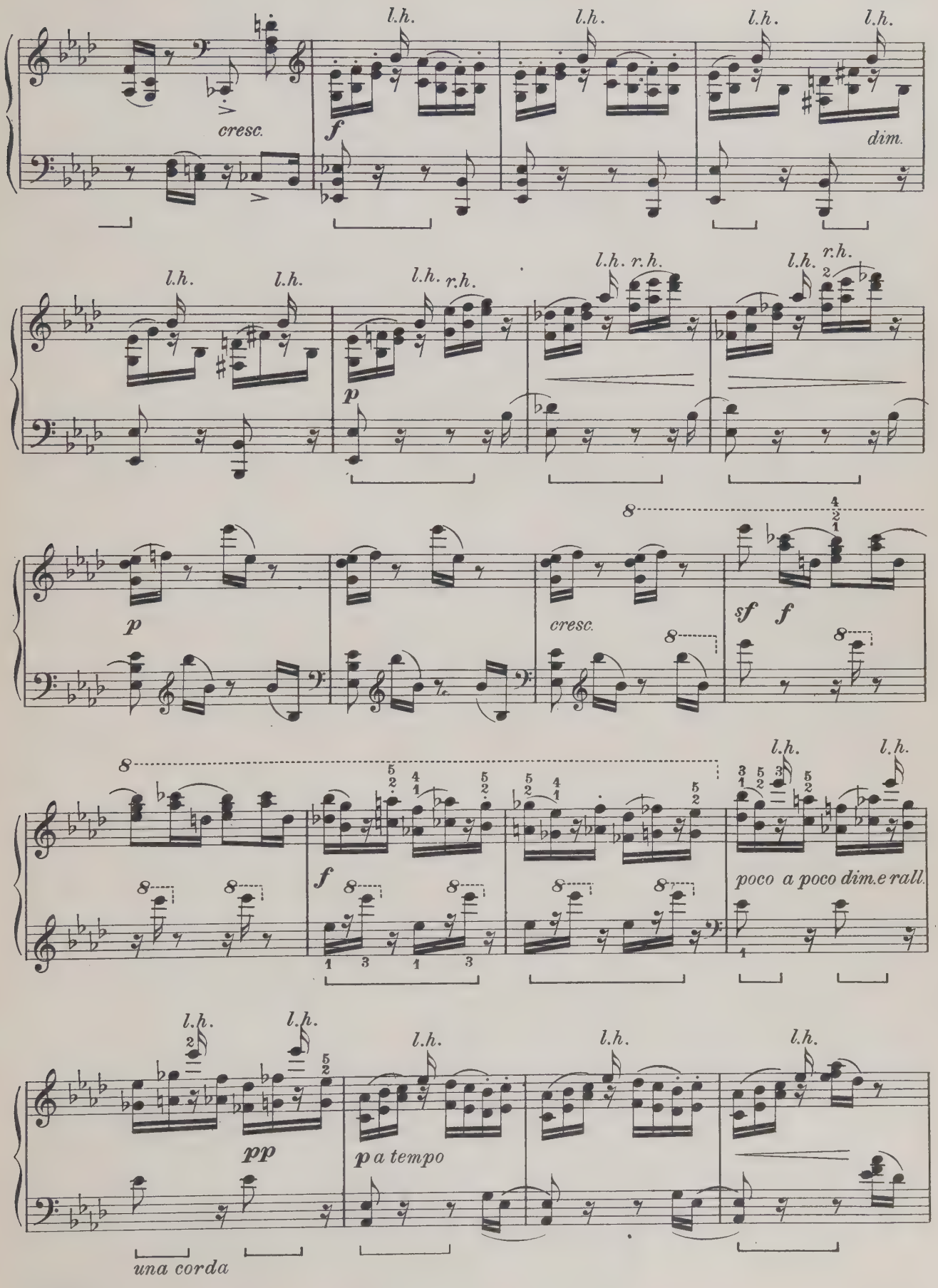
ARABESQUE

IN FORM OF AN ETUDE

Edited by
Charles Dennée

TH. LESCHETIZKY
Op. 45, No. 1

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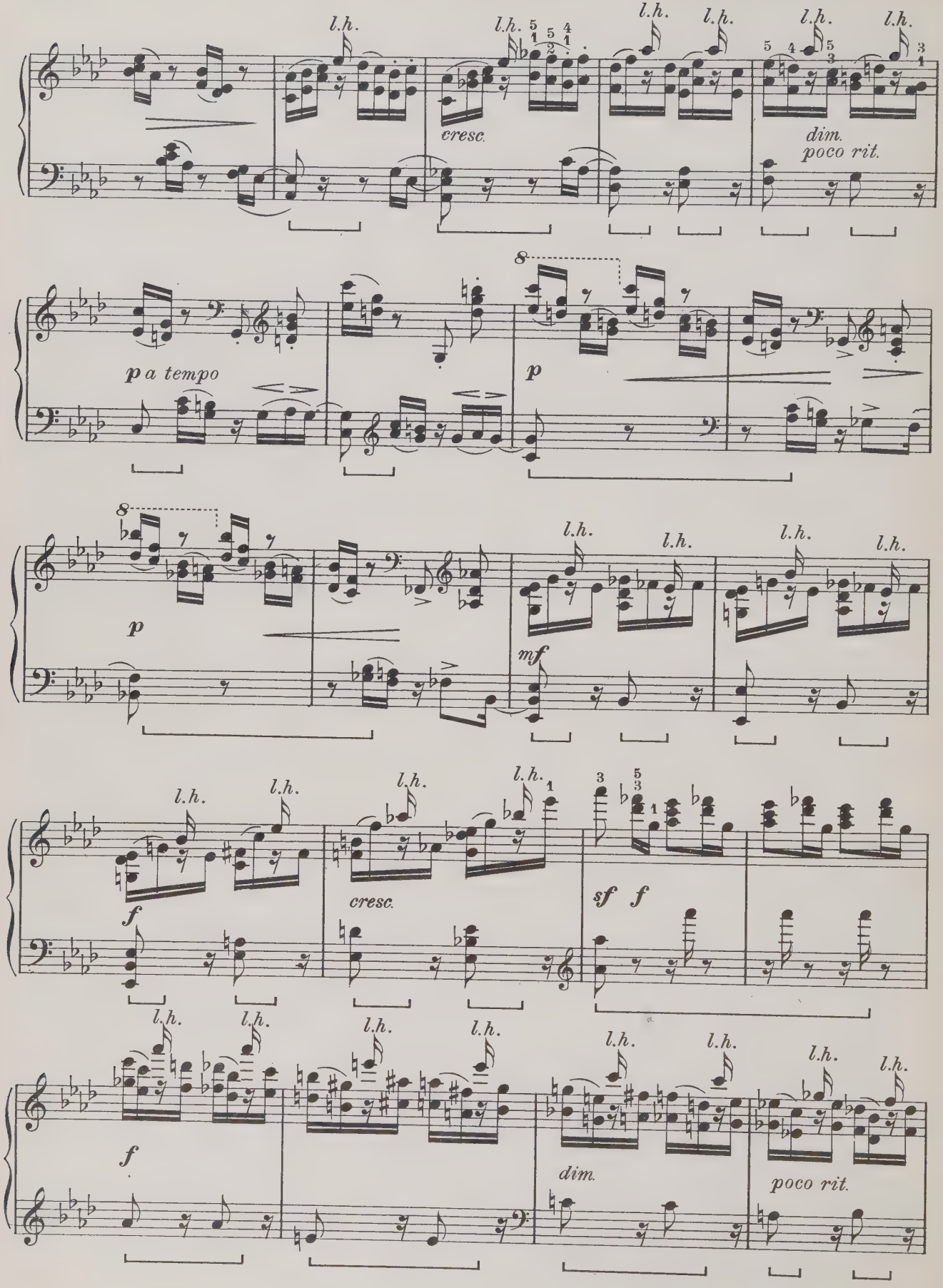
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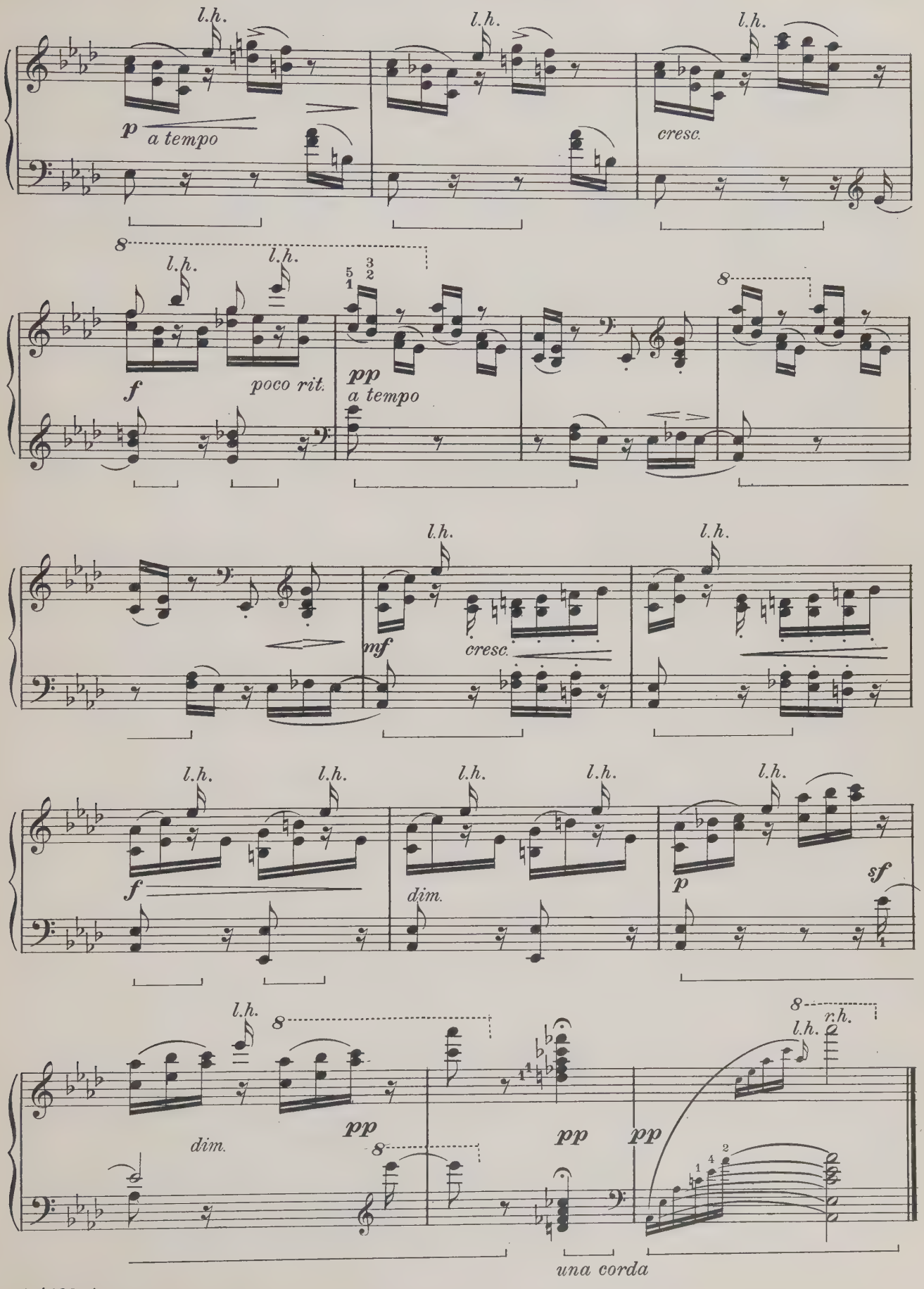
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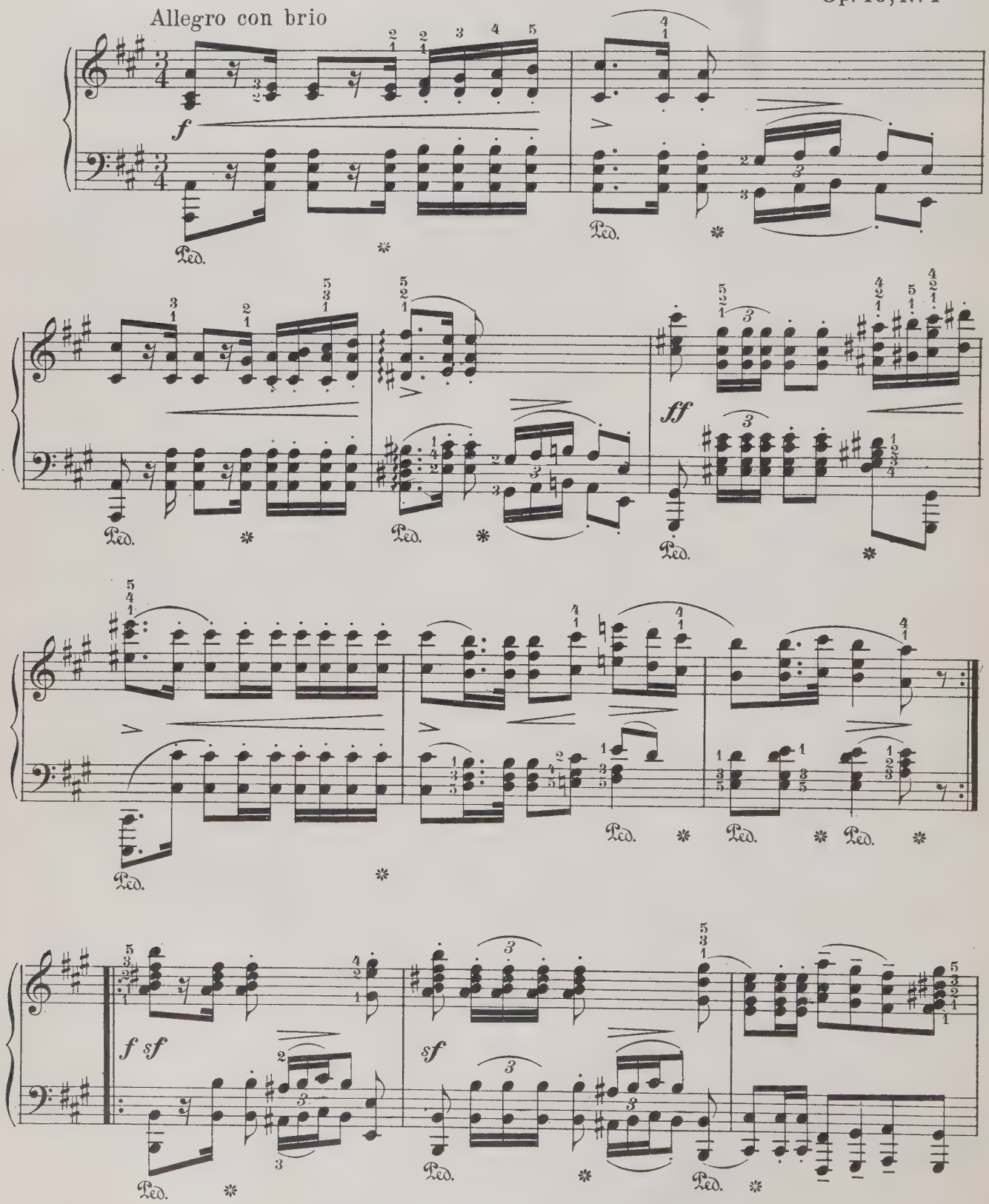
POLONAISE MILITAIRE.

A MAJOR.

Edited by
August Fraemcke

F. CHOPIN,
Op. 40, № 1



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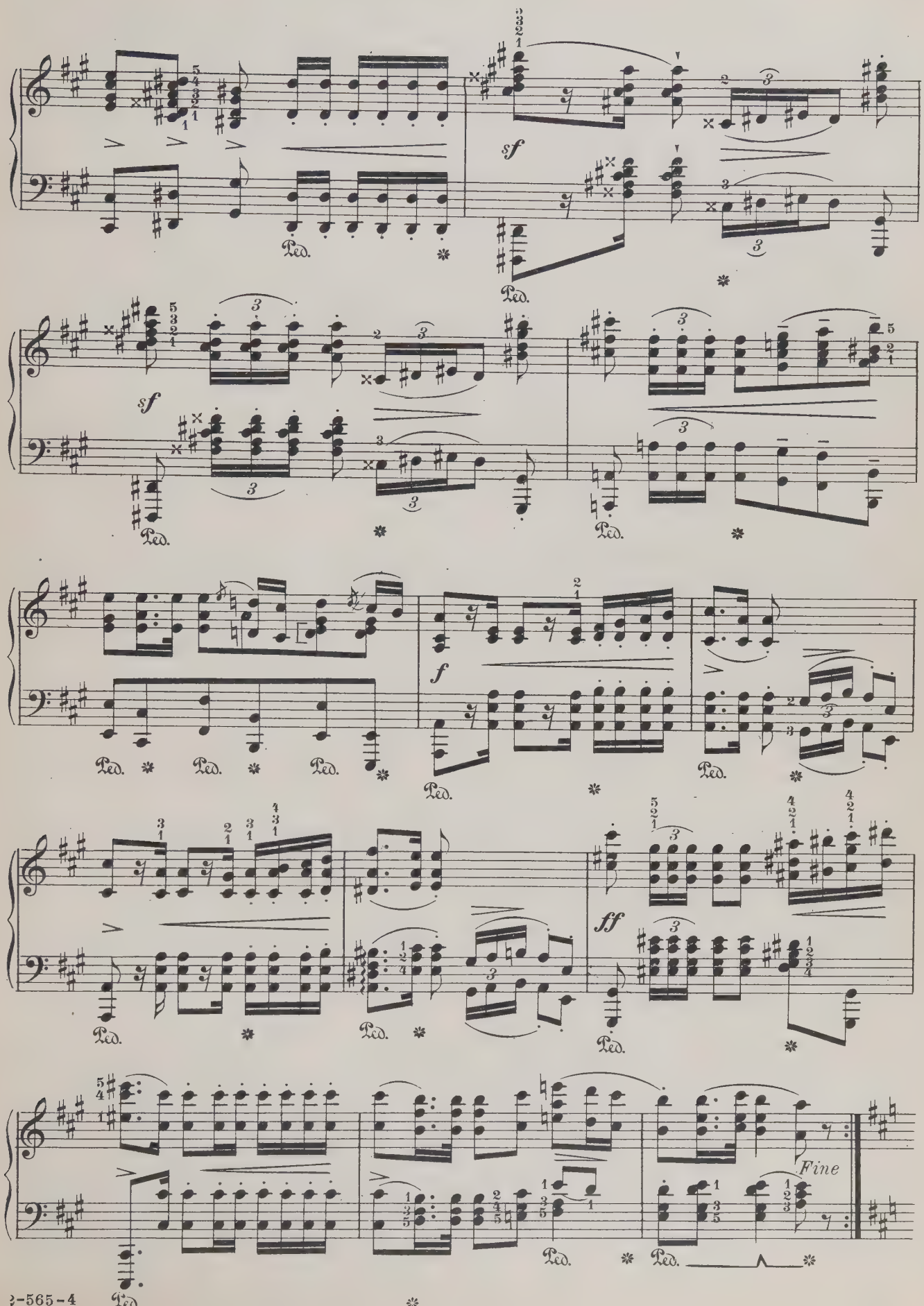
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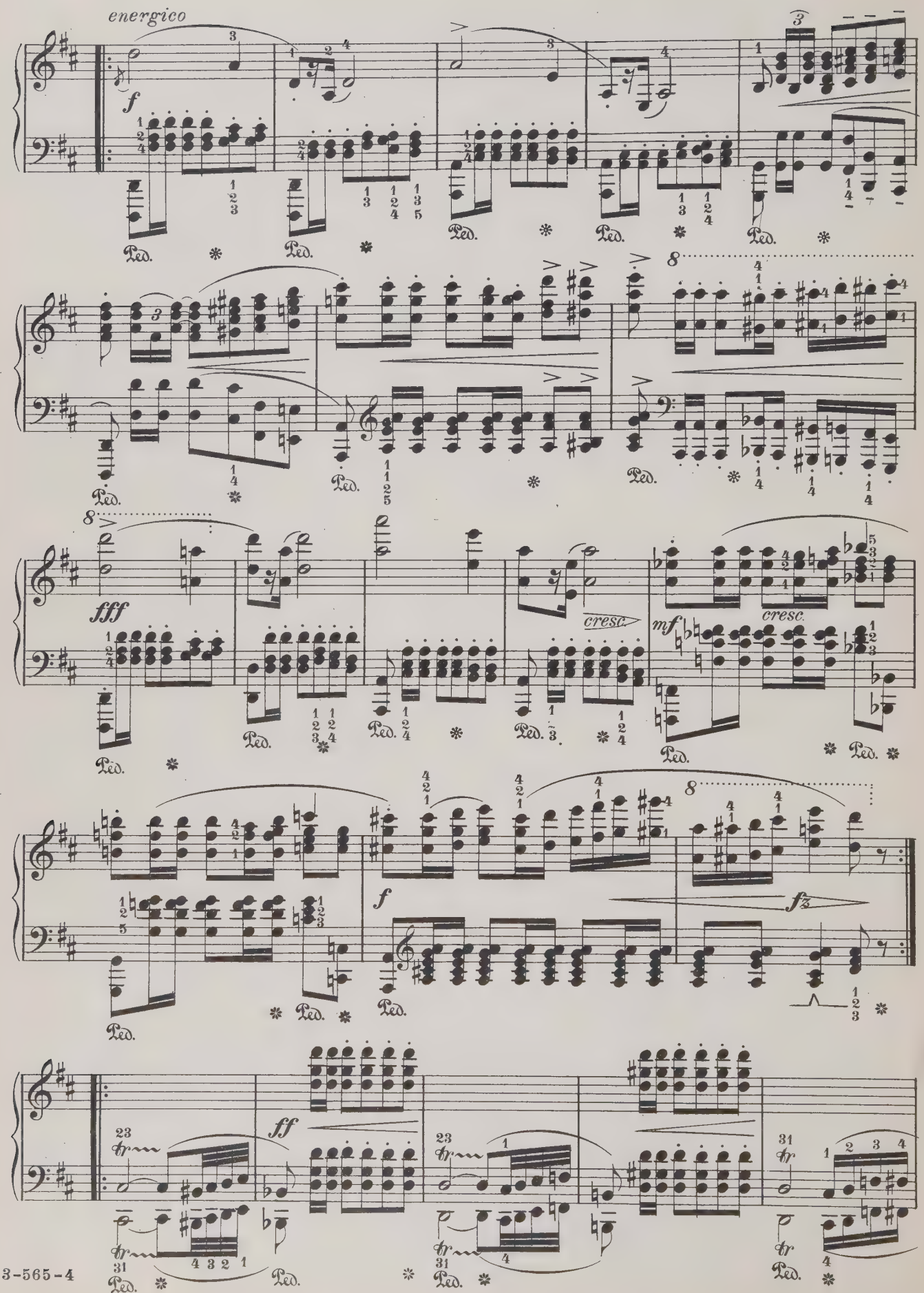
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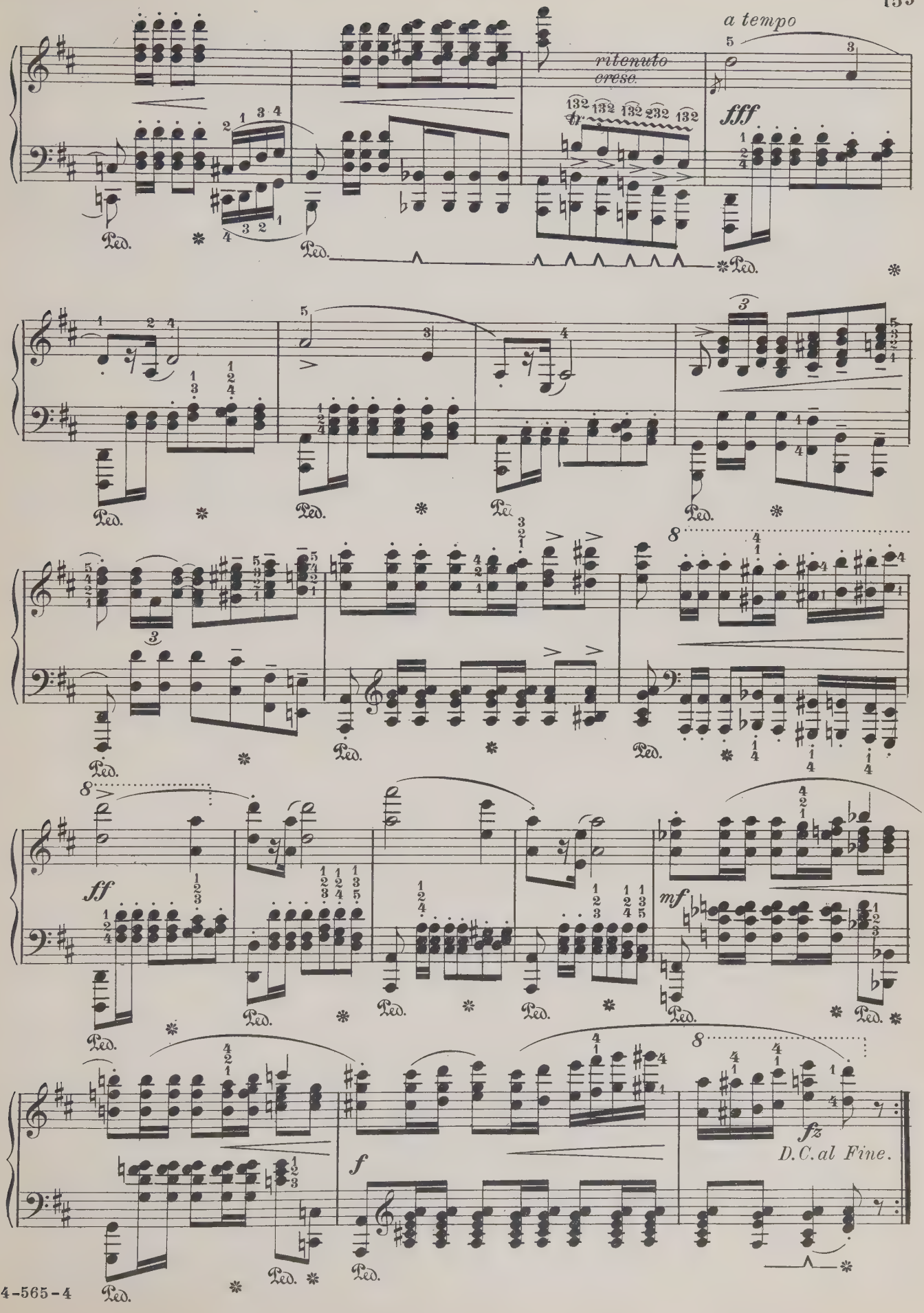
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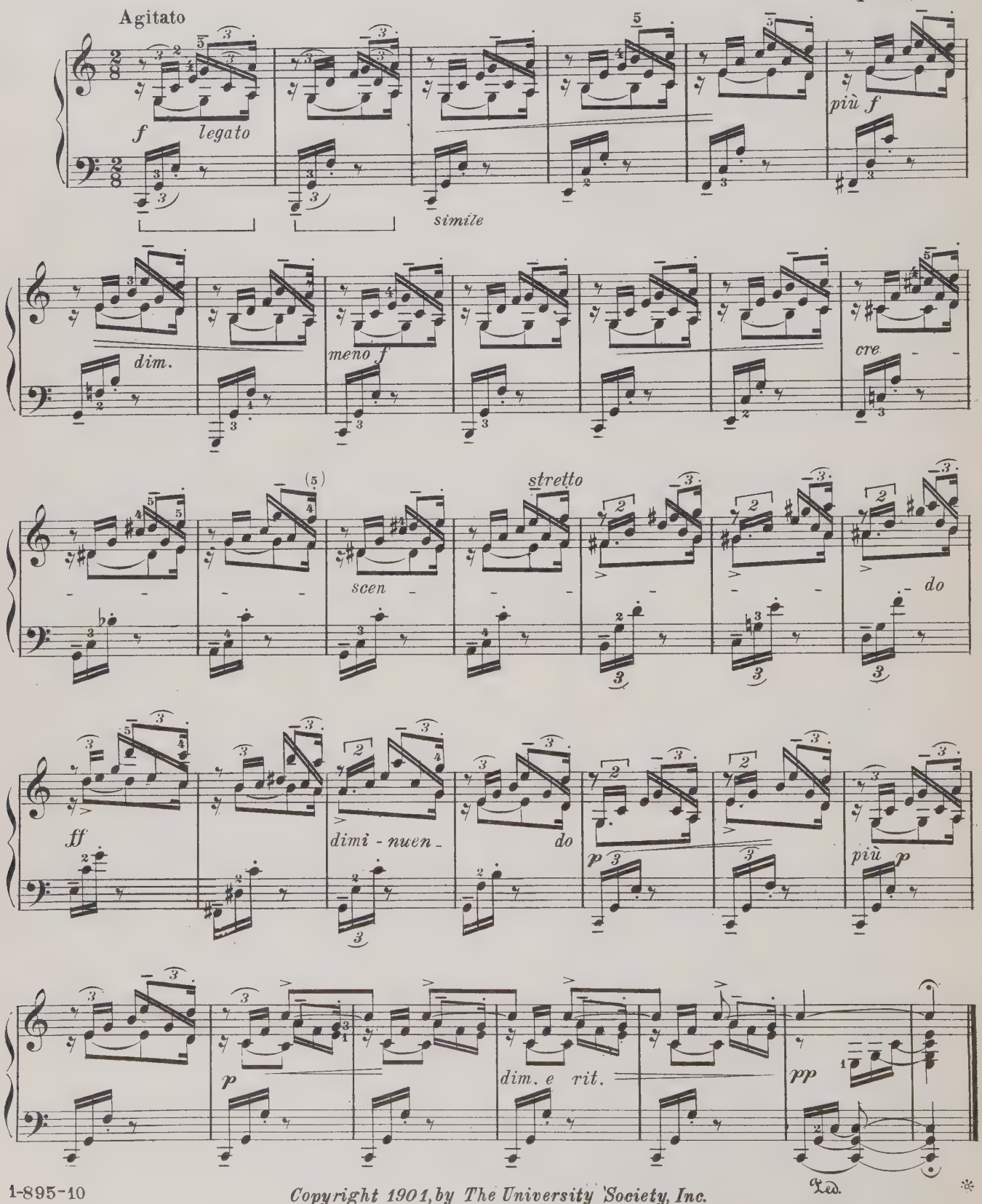
PRÉLUDE

C MAJOR

Edited by
Charles Dennée

Fr. CHOPIN
Op. 28, No 1



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